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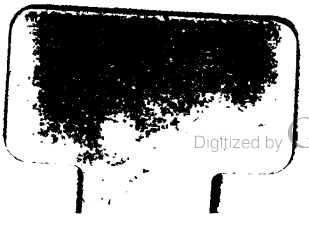

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In the present Catalogue is comprised a notice of the whole of the volumes relating to Music, contained in the Department of Manuscripts in the British Museum, up to the present period; with the exception only of such small pieces of musical notation, intermixed with Church Services, as were thought of not sufficient importance to be separately described. In preparing this Catalogue for press, the Public are chiefly indebted to the assiduity and labor of Thomas Oliphant, Esq., Secretary of the Madrigal Society, whose knowledge of the subject rendered his services of peculiar value; and to insure greater accuracy, the whole of the descriptions given have been subsequently compared with the originals, and revised by the Keeper of the Manuscripts.

F. MADDEN.

British Museum, 8th Dec. 1842.

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GENERAL CATALOGUE

OF

MANUSCRIPT MUSIC.

1.

"Modus intonandi Hymnos per totum annum." Beginning, "Dominica in adventu Domini." Vellum. Duodecimo. xvth cent. [*Royal Mss.* 2 A. ii. fol. 94.]

2.

"Regula Sancti Bernardi de modo psallendi et cantandi in ecclesiâ." Begin. "Venerabilis sanctus Bernardus;" [See Ms. Harl. 5235. fol. 125.] followed by a note regarding the six syllables used in solmization. The volume in which this piece is contained, was written by "Johannes Celston," in 1466, as appears by a note at the end. Vellum. Quarto. [*Royal Mss.* 5 A. vi. fol. 30. *b.*]

3.

The Genealogy of Christ, in Latin, adapted to musical notes. A leaf is wanting in the middle. Vellum. Quarto. XIIIth cent. [*Royal Mss.* 7 A. iv. fol. 68.]

4.

Latin Hymns:

To the Virgin Mary. ff. 35 and 110 *b.* XIVth cent.

For different occasions. fol. 116. xvth cent.

Vellum. Quarto. [*Royal Mss.* 7 A. vi.]

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5.

French Songs for three voices, in separate parts: the following names of composers are given, Heyne, Bouvel, Crespieres, and Josquin [des Pres].

L'eure est venue. [Scored by Dr. Burney. See Add. Ms. 11,585.] f. 21
Despitant fortune 22
A la mignonne de fortune . . . 23
Car qui en voudroit 24
Si vous voulez 25
N'ay je pas droit 26
En attendant 27
Il n'est vivant 28
Vostre beaulté 29
C'est mal cherce 30
En effait 31
Par ung jour de matinée . . . 32
Pour faire l'arlkymie d'amours . 33
C'est trop sur amours 34
Soit pres ou loing 35
Se je vous eslongne 36
Helas de vous 37
Ce n'est pas jeu 38
Elle en est hors du cueur . fol. 39
Alez regret 40
De vous amer follement . . . 41
La regretée. (Heyne.) . . . 42
Je n'ay dueil 43
Id. 44
Car Dieu voulut 45
Royne des flours 46
Mon souvenir me fait morir . . 47
L'eure que premier. (Bouvel.) . 48
Sire, se vous ne pourvoyez. (Crespieres.) 49
Que vous madame. (Josquin.) . 50
Je say tout ce qui me nuyst à savoir 51
Je voiz partout 52
Nuit et jour sans repos 53
Mes pensées ne me lessent . . . 54
Mon cueur loyal 55

Vellum. Quarto. Latter part of the xvth cent. [*Royal Mss.* 20 A. xvi.]

6.

A book of Latin Hymns for the Festivals. Vellum. Quarto. xiith cent. [*Royal Mss.* 2 B. iv.]

7.

A tract, intitled "The Praise of Musick, the profite and delight it bringeth to Man, and other the creatures of God, and the necessarye use of it in the service and Christian Churche of God." Begin. "As it may welle be counted a needles labour." Folio. Early part of the xviith cent. [*Royal Mss.* 18 B. xix. fol. 72.]

8.

A description of the musical instruments mentioned in the Old Testament; ascribed to St. Jerome. Begin. "Tibi, Dardane, de aliis." Vellum. Quarto. xith cent. [*Royal Mss.* 8 C. iii. fol. 1.]

Printed among the works of St. Jerome, ed. Paris, fol. 1706. tom. v. col. 191.

9.

A book of Latin Hymns, in musical notation, without lines; a beautiful manuscript. Vellum. Quarto. xith cent. [*Royal Mss.* 8 C. xiii.]

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10.

Three anonymous treatises, begin.

"Est autem unisonus." fol. 50. XIVth cent.

"Cum in isto tractatu de figuris." fol. 54. XIVth cent.

"Cognita modulatione melorum." fol. 59. XIIIth cent.

Vellum. Quarto. [*Royal Mss.* 12 C. vi.]

See other copies of these treatises in Ms. *Sloane* 4909.

11.

St. Augustine, his six books on Music (composed towards the end of the fourth century). They are printed with his other works. Vellum. Folio. XIVth cent. [*Royal Mss.* 5 D. X. fol. 30.]

12.

A volume, finely written, containing a Latin poem in honour of King Henry VIII., beginning "Psallite felices," set to music for four voices by —— Sampson; also Latin Motetts for three, four, and five voices, one of which is composed by Sampson, and another by Benedictus de Opiciis. At the beginning is a circular enigmatical "Canon fuga in dyatessaron," with an illuminated rose in the centre. This volume belonged to Henry VIII. On the fly-leaf is the following inscription, "Me fieri ac componi fecit, P. O. 1516." Vellum. Folio. [*Royal Mss.* 11 E. xi.]

13.

A finely written collection of Latin Hymns or Motetts for four voices, originally belonging to King Henry VIII. The composers' names do not appear.

Bound up with this volume is an enigmatical canon in a circular form, to the words "Honi soit qui mal y pense." Vellum. Folio. Early part of the XVIth cent. [*Royal Mss.* 8 G. vii.]

14.

The Lamentations of Jeremiah, in Latin, for five voices, in separate parts. 5 vols. Quarto. XVIth cent. [*Append. to Royal Mss.* 12–16.]

15.

Motetts to Latin words, for six, eight, nine, and ten voices, collected by, or originally belonging to, Dyricke Gerarde, whose name is on the title-page. Two of the part books are im-

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perfect at the beginning. The composers' names are not given.

Derelinquat impius . . . fol. 1
Gloria tibi Trinitas (cum paribus vocibus) 2
Nunquid adheret . . . . . 2 *b.*
Et factus est . . . . . 3 *b.*
Puer qui natus est . . . . 4 *b.*
Hic precursor . . . . . 5 *b.*
Domine clamavi . . . . . 6 *b.*
Vide humilitatem (canon in diapente) . . . . . 7 *b.*
Animam meam . . . . . 8 *b.*
Congregamini et properate . . 9 *b.*
Aspice Domine . . . . . 10 *b.*
Lætare Jherusalem . . . . 11 *b.*
Quare tristis . . . . . 12 *b.*
Versa est in luctum . . . . 13 *b.*
Cutis mea denigrata est . . . 14 *b.*
Da mihi domine . . . . . 15 *b.*
Occurrerunt Maria et Martha . 16 *b.*
Videns Jesus . . . . . 17 *b.*
Dum transisset . . . . . 18 *b.*
Et valde mane . . . . . 19 *b.*
Tribulationem nostram . . . 20 *b.*
Venite ad me . . . . . 21 *b.*
Sic Deus dilexit . . . . . 22 *b.*
Peccantem me quotidie . . . 23 *b.*
Deus in nomine tuo . . . . 24 *b.*
Domine ne memineris . . . 25 *b.*
Adjuva nos Deus . . . . . 26 *b.*
Ad te levavi . . . . . 27 *b.*
Miserere nostri . . . . . 28 *b.*
Viri Galilei . . . . . fol. 29 *b.*
Cumque intuerentur . . . . 30 *b.*
Non meminerat Deus . . . 31 *b.*
Omnis caro fœnum . . . . 32 *b.*
Vere fœnum est populus . . 33 *b.*
Magi veniunt . . . . . 34 *b.*
Interrogabat magos . . . . 35 *b.*
Domine da mihi . . . . . 36 *b.*
Honor virtus et potestas . . 37 *b.*
Trinitati lux perhennis . . . 38 *b.*
In monte Oliveti . . . . . 39 *b.*
Verumptamen non sicut ego volo 40 *b.*
Deus qui superbis 41
Ego autem cantabo . . . . 41 *b.*
Timor et tremor . . . . . 42 *b.*
Exaudi Deus 43
Hodie nobis cœlorum rex . . 43 *b.*
Gloria in excelsis . . . . . 44 *b.*
Angelus ad pastores 45
Hodie Christus natus est . . 45 *b.*
Murus æneus . . . . . 46 *b.*
In tribulatione mea . . . . 47 *b.*
Laudate Dominum 48
Noe, noe, exultemus . . . . 48 *b.*
Laudemus omnes 49
Illuminare Jherusalem . . . 49 *b.*
Cognovi Domine 50
Veniant mihi . . . . . 50 *b.*
Gratia vobis 51
Laus Deo patri . . . . . 51 *b.*

N.B. The foliation refers to the *Superius* Book.

6 vols. Oblong Quarto. XVIth cent. [*Append. to Royal Mss.* 17–22.]

16.

Motetts and Songs to Latin, French, English, and Italian words. It does not appear for how many voices they were written; but only three parts are here given: viz., *Cantus*, *Contra Tenor*, and *Tenor*.

At the end of the *Cantus* book is a fragment of what seems to be a canon in four parts, composed by Dyricke Gerarde, by whom probably the collection was made. The names of the composers do not appear.

Reviens vers moy . . . . fol. 3
Pandalidon . . . . . 3 *b.*
Angelus Domini . . . . . 4 *b.*
Ego Dominus . . . . . 5 *b.*
Soions joieulx . . . . . 6 *b.*
Joieusement il faict . . . . 7 *b.*
Le bergier et la bergiere . . fol. 8 *b.*
Peccata mea Domine . . . . 9 *b.*
Ce mois de May . . . . . 10 *b.*
Miserere mei Deus . . . . 11 *b.*
Je ne suis pas de ces gens la . 12 *b.*
Misit me vivens Pater . . . 13 *b.*

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Proba me Domine .	fol. 14 *b.*	Si bona suscepimus . .	fol. 27 *b.*
Prenez plaisir	15 *b.*	Dominus dedit, Dominus abstulit	28 *b.*
Oncques amour	16 *b.*	Parvulus filius hodie natus est .	29 *b.*
Tant que en amour	17 *b.*	Fremuit spiritus Jhesus . . .	30 *b.*
Amour au cœur (omitted in *Tenor* Book)	18 *b.*	Levavi oculos meos	31 *b.*
Par vous seule	19 *b.*	Mon cœur chante	32
Si j'ay du mal	20 *b.*	Vias tuas, Domine, demonstra .	32 *b.*
En attendant	21	Lorde be my Judge	33 *b.*
Donez secours	21 *b.*	Ego flos campi	34 *b.*
Tous mes amis	22	La neve i monti intorno . .	35 *b.*
Ta bonne grace	22 *b.*	Omnibus in rebus	37 *b.*
Je ne scay pas coment . . .	23 *b.*	Ex animo cuncti rogitemus . .	38 *b.*
Je ne desire que la mort . .	24 *b.*	Heu michi, Domine	39 *b.*
Adieu celle que j'ay servy . .	25 *b.*	Anima mea turbata est . . .	40 *b.*
Je suis amez	26 *b.*	Creator omnium	41 *b.*

N.B. The foliation refers to the *Cantus* Book.

3 vols. Oblong Quarto. XVIth cent. [*Append. to Royal Mss.* 23–25.]

17.

Motetts, Songs, and Madrigals to French, Latin, and Italian words, for four, five, six, and eight voices; some of which are composed by Dyricke Gerarde. In separate parts.

Die lume un tempo . . .	fol. 1	Puer qui natus est . .	fol. 13 *b.*
Amor piangeva	1 *b.*	Pettite fleur	15
E la banda era molle	2 *b.*	Cette belle petite bouche . .	15 *b.*
Gia piansi	3	Bon jour m'amye	16
Quare fremuerunt gentes . .	4	J'ay veu le temps. (D. G.) . .	16 *b.*
Egrediente Domino	4 *b.*	J'attens secours	17 *b.*
Dulces exuviæ (from Virgil) .	5	Adieu mon esperance. (D. G.)	18
Urbem preclaram (do.) . . .	5 *b.*	Animam meam dilectam . .	18 *b.*
Multiplicati sunt	6	Illuminare Jerusalem . . .	19 *b.*
Ne quando dicat inimicus. (D. Gerarde.)	6 *b.*	Cognovi, Domine	20
Timor et tremor. (D. Gerarde.)	7	Veniant mihi	20 *b.*
Il foco chio sentio	8 *b.*	Da pacem, Domine	21 *b.*
Hodie nobis	10	Je l'aime bien	*ib.*
Gloria in excelsis. (D. G.) .	10 *b.*	Quare tristis es	22 *b.*
Ascendens Christus	*ib.*	Occurrerunt Maria et Martha .	23
Fidem refondens	12	Ad te levavi oculos	24 *b.*
Amy souffrez	13	Miserere nostri	25

N.B. The foliation refers to the *Tenor* Book.

5 vols. Oblong Quarto. XVIth cent. [*Append. to Royal Mss.* 26–30.]

18.

Motetts and Songs to Latin, English, and French words, for five, six, and eight voices. A collection apparently made by Dyricke Gerarde. The composers' names are not given.

Christus factus est . . .	fol. 2 *b.*	Se dire je l'osoye	fol. 6 *b.*
Propter quod et Deus . . .	3 *b.*	Vivre ne puis	7 *b.*
Fortem vocemus	4 *b.*	Je ne scay pas coment . . .	8 *b.*

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Benedictus Dominus . . . fol. 9 *b.*
Honor virtus et potestas . . 10 *b.*
Miserere mei . . . . . 11 *b.*
Convertere Domine 12
O Maria, vernans rosa . . . 12 *b.*
Levavi oculos meos . . . . 13 *b.*
Dictes pour quoy 14
Vivons joieusement . . . . 14 *b.*
Adieu l'espoir . . . . . 14 *bis.*
Adieu mon esperance . . 14 *bis, b.*
Aspice, Domine 15
Hodie nobis . . . . . 15 *b.*
Vivere vis recte 16
Ego autem cantabo . . . . 16 *b.*
Oncques amour ne fust . . . 17
Amour au cœur me poincte . . 17 *b.*
Tu Bethleem 18
J'ay si fort battaillez . . . . 18 *b.*
En attendant secours . . . . 19 *b.*
Congregati sunt inimici . . . 20
Tua est potentia . . . . . 20 *b.*
Misericordia et veritas . . . 21 *b.*
Je ne suis pas de ces gens la . 22 *b.*
Pour une seulle 23
Ce mois de May . . . . . 23 *b.*
Puis qu'elle a mis . . . . . 24 *b.*
Mon cœur chante . . . . . 25 *b.*
Yf Phebus stormes . . . . 26 *b.*
Le bergier et la bergiere . . 27 *b.*
Aiez pitie de vostre amant . . 28
Pere eternel (apres le repas) . 28 *b.*
Vivre ne puis . . . . . 29 *b.*
Je ne me puis tenir d'aimer . 30 *b.*
Derelinquat impius 31
Adhesit pavimento . . . . 31 *b.*
Laudate Dominum 33
Tous mes amis . . . . . 33 *b.*
Voce mea ad Dominum clamavi 34
In die tribulationis . . . . 34 *b.*
O souverain Pasteur (priere devant le repas) 35
Je suis amoureulx . . . fol. 36
Sic Deus dilexit . . . . . 36 *b.*
Le souvenir d'aimer 37
Beati omnes . . . . . 37 *b.*
Ecce sic benedicetur . . . . 38 *b.*
Domine clamavi (canon ad lungum) . . . . . 39 *b.*
Vide humilitatem meam . . 40
Peccantem me quotidie . . . 40 *b.*
Deus in nomine tuo 41
Reveillez vous . . . . . 41 *b.*
Je suis desherité 42
Puis que fortune . . . . . 42 *b.*
Pur une las j'endure 43
Rejouissons nous . . . . . 43 *b.*
Playsir n'ay plus . . . . . 44 *b.*
Tant ay souffert . . . . . 45 *b.*
Domine ne memineris . . . 46 *b.*
Adjuva nos 47
Venite ad me . . . . . 47 *b.*
Tribulationem nostram . . . 48
Mon cœur chante . . . . . 48 *b.*
Hellas quel jour . . . . . 49 *b.*
Le rossignol . . . . . 50 *b.*
Laudemus omnes . . . . . 89 *b.*
Noe, noe, exultemus 91
Laudate Dominum . . . . 91 *b.*
Respice in me . . . . . 92 *b.*
Deus in nomine tuo . . . . 93 *b.*
Ecce enim Deus . . . . . 94 *b.*
Fortem vocemus . . . . . 95 *b.*
In patientia vestra . . . . 96 *b.*
Laudate Dominum . . . . 97 *b.*
In tribulatione . . . . . 98 *b.*
Hodie Christus natus est . . 99 *b.*
Murus æneus . . . . . 100 *b.*
Avec quest vous mon amour 101
J'ay tant chassé . . . . 101 *b.*
Soions joyeulx . . . . . *ib.*
Ego autem cantabo . . . 102 *b.*

N.B. The foliation refers to the *Superius* Book.

5 vols. Oblong Quarto. XVIth cent. [*Append. to Royal Mss.* 31–35.]

19.

Alberti (Innocent). A set of Madrigals, in parts for five voices, with the following title, "Anno Domini MDLXVIII. Pro illustrissimo ac ex^mo^ Domino Henrico Comiti de Arundelle, Quadraginta et sex Cantiones in Italica lingua (quod vulgo vocant Madrigali) ad quinque voces, composite ab Innocentio Alberti de Tarvisio, in presentiarum Musico illustrissimi ac ex^mi^ Principis Domini Alphonsi, Ducis Ferrarie, et ab illo notate ac scripte, anno superscripto." On the covers are

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inserted oval metallic plates, silvered over, and bearing the badge of the house of Arundel, namely, a running horse, with an oak sprig in his mouth.

Se da begli occhi . . . . fol. 1
Et s'io son lunge . . . . . 1 *b.*
Leggiadra pastorella . . . . 2 *b.*
Tosto ch'in don . . . . . 3 *b.*
Questa di lieti . . . . . 4 *b.*
La verginella (from Ariosto) . 5 *b.*
Quanto sei piu . . . . . 6 *b.*
Non fia da te . . . . . 7 *b.*
Lieto felice aventuroso . . . 8 *b.*
Benedetto sia'l tempo . . . 9 *b.*
Deh potess'io. . . . . 10 *b.*
Il di che pria . . . . . 11 *b.*
Acceso dunque . . . . . 12 *b.*
Gli atti, donna gentil . . . . 13 *b.*
Vostro stato real . . . . . 14 *b.*
Crescan pur d'hor in hor . . 15 *b.*
Cresca l'amaro pianto . . . 16 *b.*
Nova Angioletta . . . . . 17 *b.*
Ardo dunque . . . . . 18 *b.*
Qui dove corre . . . . . 19 *b.*
Et e ben degno . . . . . 20 *b.*
Vattene pur superba . . . . 21 *b.*
Poiche non impetr'io . . . 22 *b.*
Per un' alma gentil . . . fol. 23 *b.*
Il cor che l'un e l'altra . . . 24 *b.*
Chiari lumi . . . . . 25 *b.*
Scintilarmi nel petto . . . . 26 *b.*
S'io son alla dolc' ombra . . . 27 *b.*
Questo mi porge aita . . . . 28 *b.*
Mentre fermo' l pensier . . . 29 *b.*
Nel mezzo del mio core . . . 30 *b.*
La partita crudel . . . . . 31 *b.*
Piansi nel mio partir . . . . 32 *b.*
Tutto'l di piango (Petrarch?) . 33 *b.*
Lasso che pur da l'uno . . . 34 *b.*
In qual parte del ciel. . . . 35 *b.*
L'altera fronte. . . . . 36 *b.*
Tanta doglia il mio cor . . . 37 *b.*
Non odo piu . . . . . 38 *b.*
Disperato dolor . . . . . 39 *b.*
Nasce da bella fiamma . . . 40 *b.*
Caggion e fiamma dolce . . . 41 *b.*
Locar sovra gli abisse . . . 42 *b.*
Ma che tu Dio. . . . . 43 *b.*
Per secreto divino . . . . 44 *b.*
S'oscura 'l mondo . . . . . 45 *b.*

5 vols. Oblong Quarto. [*Append. to Royal Mss.* 36–40.]

20.

A volume of French Songs, for four voices, of the time of King Henry VIII. On the covers are stamped the royal arms. The composers' names are not given.

Puis ne me peult venir . . . fol. 1
Vous usurpes, dames. 2
Plus nul regretz 3
Mon cœur chante 4
Vous scaves bien 5
Sur tous regretz 6
Se dire je l'ossoie 7
Si par souffrir. 8
Il n'est sy doulce vie . . . fol. 9
Deuil, double deuil 10
Sy par souffrir 11
Pourquoy, langeur 12
Mort et fortune 14
Ces facheux sotz 15
Changer ne puis 16

4 vols. Oblong Quarto. Early part of the XVIth cent. [*Append. to Royal Mss.* 41–44.]

21.

Sacred music for four voices, consisting of a Kyrie eleeson, &c., for each day of the week; probably used in the royal chapel. On the covers are stamped the arms of King Henry VIII. and Catherine of Arragon. In separate parts. 4 vols. Oblong Quarto. Early part of the XVIth cent. [*Append. to Royal Mss.* 45–48.]

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22.

A collection of Songs and Motetts, to French and Latin words, for five, six, seven, and eight voices, made by Dyricke Gerarde, composed by himself and others, viz. Latfeur, Morel, Damianus Havericq, Noe Truie, George Paon, Dominicus Phinot, Nicolas Gombert, Jac. Clemens, Thomas Crequillon, Nicolaus De Wismes. In separate parts.

J'attens secours de ma seulle pensée	Latfeur	fol. 1
Bon jour, bon an, et bone vie	Morel	2
C'est grand plaisir	Havericq	*ib.*
Hodie nobis celorum rex / Gloria in excelsis	N. Truie	2 *b.*
Domine quinque talenta	G. Paon	3 *b.*
Ecce alia quinque	*id.*	4
Laudem dicite Deo nostro		4 *b.*
Memores nostri estote		5
Sancta Trinitas	D. Phinot	5 *b.*
Sancta Maria Virgo		6 *b.*
Estote fortes / Vos amici mei		7 *b.*
Stella ista / Apertis thesauris suis	D. Phinot	8
Gabriel Angelus / Erit enim magnus	Latfeur	9
Si mon traveil	D. Havericq	10
Au joly bois	N. Gombert	10 *b.*
Changons propos	*id.*	11
Mon petit cœur helas	*id.*	11 *b.*
Comme le cherf	Jac. Clemens	12
Raison le veult	N. Gombert	12 *b.*
Retirer il me fault	T. Crequillon	13
Paine et traveil	N. Gombert	13 *b.*
Qui pouldroit dire	*id.*	14
J'ay mis mon cœur		14 *b.*
Jouissance vous donneray	N. Gombert	15
Mille regrets	*id.*	15 *b.*
Si mon traveil	*id.*	*ib.*
Je prens congie	*id.*	16 *b.*
Dum transisset sabathum / Et valde mane	D. Gerarde	17
Vivre ne puis	N. De Wismes	18
Magi veniunt ab oriente / Interrogabat magos Herodes	D. Gerarde	18 *b.*
Versa est in luctum / Cutis mea denigrata est	*id.*	19 *b.*
Las voules vous	*id.*	20 *b.*
C'est grand plaisir	*id.*	21
Hatez vous de me faire grace	*id.*	21 *b.*
Or est venu le printemps / Car ce jour dhuy	*id.*	22
Letare Jerusalem	*id.*	23
Deus qui superbis resistis	*id.*	23 *b.*

The foliation refers to the *Superius* Part Book.

6 vols. Oblong Quarto. XVIth cent. [*Append. to Royal Mss.* 49–54.]

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23.

A volume of French Airs for a single voice, roughly noted down. Some have the tablature of accompaniment for the lute.

Fault il qu' au mal que j'ay . fol. 1
O mort, l'object de ma plaisir . 1 *b.*
De rien ne vous sert la constance 2
Laissez au foreste . . . . . 2 *b.*
Dieu vous gard 3
Amour, j'avouray . . . . . 3 *b.*
Vous me nommez 4
Une agreable brunette . . . 4 *b.*
L'autre jour m'en revenant . fol. 5
Du fond de ma pensée . . . 5 *b.*
Dès ma jeunesse 6
Amarilla mia bella . . . . 10 *b.*
Pourquoi quittois tu ces ruisseaux . . . . . 14 *b.*
Blons cheveux 15
Il s'en va l'infidelle . . . . 15 *b.*
Esprits q'un fol amour . . . 16

Oblong Quarto. XVIth cent. [*Append. to Royal Mss.* 55.]

24.

A volume containing the instrumental score part of Latin and English Songs, roughly noted down; probably by D. Gerarde. The first words only are given.

Felix namque . . . . . fol. 1 *b.*
Non expecto . . . . . 6 *b.*
Beata viscera 7
Felix namque . . . . . 8 *b.*
At fol. 11 *b.* is this note— "Play the playne songe iij lonke" [long].
Kirie 15
Miserere . . . . . 15 *b.*
Aprè de vowse . . . . . 18 *b.*
Dum vincella 19
Grace and vertue . . . . . 20 *b.*
A solis ortus cardine . . . . 21 *b.*
Fortune unkynde . . . fol. 22
Et exultavit spiritus meus . . 22 *b.*
A Magnificat in each of the eight ecclesiastical tones. Every tone concludes with the *Neuma* (or series of notes sung to one breath at the end of the *Evovæ*) forming a recapitulation of the melody peculiar to itself.
Myne cuckes co . . . . . 29 *b.*
Te eternum Patrem . . . . 30 *b.*
A litell god fayth yn all Enland 32

Oblong Quarto. XVIth cent. [*Append. to Royal Mss.* 56.]

25.

The *Bassus* Part Book of Latin and French Songs for six and seven voices, for the most part composed by Orlando di Lasso, Theodoricus [Dyricke] Gerarde, Damianus Havericq, Latfeur, Clemens non Papa, Caron, Nicolaus de Wismes, Christianus Hollander, and Jos. Lupi.

Jesum corona virginum . . } Orl. di Lassus . { . . fol. 1 *b.*
Quocunque pergis . . . . } { . . . 2 *b.*
Laus, honor, virtus . . . . } { . . . 3 *b.*
Urbs beata Jherusalem . . . } { . . . 4 *b.*
Novam veniens e celo . . . } Theod. Gerardi { . . . 5 *b.*
Tonsionibus pressuris . . . } { . . . 6 *b.*
Gloria et honor Deo . . . } { . . . 7 *b.*
Au revenir, las, vous m'aves laissez . *id.* 9

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C'est grand plaisir	D. Havericq	fol. 9 *b.*
Si mon traveil	*id.*	10 *b.*
J'attens secours	Latfeur	11 *b.*
Resveillez vous	Theod. Gerardi	12 *b.*
A qui me doibs retirer	Clemens non Papa	13 *b.*
Adieu soulas	Caron	14 *b.*
Vivre ne puis	N. de Wismes	15 *b.*
Or est venu le printemps / Car ce jourdhui	Theod. Gerardi	16 *b.*
Celle qui m'a tant pourmenez		18 *b.*
Quant je voi son ceur	C. Hollandre	19 *b.*
Dueil double dueil	Jo. Lupi	20 *b.*
Me retirer d'elle		21 *b.*
Pour une, las, j'endure	Theod. Gerardi	22 *b.*
Tant ai souffert	*id.*	23 *b.*
Je suis desheritée	*id.*	24 *b*
Puis que fortune	*id.*	25 *b.*
Resjouissons nous	*id.*	26 *b.*
Tra bei rubin' et perle	O. di Lassus	47

Oblong Quarto. XVIth cent. [*Append to Royal Mss.* 57.]

26.

A volume containing single voice parts (chiefly tenor) of English and other Songs, very curious on account of the poetry: also several instrumental pieces for the virginals, consisting of Dumpes, Pavans and Galliardes.

The only composers named are Dr. Coper, [Cooper? mentioned as an old author by Thomas Morley,] Hugh Astone, Ralf Drake, John Ambrose, and Parker, Monke of Stratforde.

A! the syghes that come fro my herte	fol. 1
Thoughe that she can not redresse	1 *b.*
Colle to me the rysshys greene	2
Printed in Ritson's *Ancient Songs*, 12°, 1790. pref. p. liv.	
Down bery down. A Rownde	2 *b.*
Westron wynde, when wylle thou blow	3
Printed in Ritson, *ib.* p. lv.	
Iff I hade wytt fore to endyte	3 *b.*
Why soo unkende, alas	4
Kytt hathe lost hur key	4 *b.*
Blow thy horne, hunter	5 *b.*
Alone, alone, in wyldernys	6
The lyttelle praty nygtingale. (See fol. 7 *b.*)	6 *b.*
Cum home, sweet hart. (See Ms. Reg. 17 B. xliii.)	*ib.*
Nay Mary, nay Mary	7
The lytylle prety nyghtyngale	7 *b.*
To leve alone comfort ys none	8
By a bancke as I lay	8 *b.*
Spem in alium nunquam habui	9 *b.*
Ad humilitatem nostram	10
Thys yenders nyghte I herd a wyghte	10 *b.*
(See fol. 50 *b.* A different song to the same commencement.)	
Nay Mary, I nay	11
Colle to me the russhes grene. (See fol. 2)	12 *b.*

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A piece of music without words, in three parts, *triplex*, *tenor*, and *bassus* . . . . . fol. 13 *b*.
A canon without words . . . . John Ambrose . . . 14 *b*.
O my lady dure . . Quod Parker, Monke of Stratforde *ib*.
Rasyd ys my mynde 15
Now fayre fayrest off every fayre . . . . . 15 *b*.
This song, which appears to have been written on the occasion of the marriage of Margaret, sister of Henry VIII., to James IV. of Scotland, is printed by Sir J. Hawkins, *Hist. of Mus.* vol. iii. p. 32.
Thofe I doo synge, my hert dothe wepe . . . . . 16 *b*.
Petyously constraynyd am I . . . Quod Doctor Copere . 17 *b*.
When fortune had me avaunsyd . . . . . 19 *b*.
Now marcy, Jhesu, I wylle amend 21
Frere Gastkyne . . . . . Quod Raff Drake . . 22 *b*.
Stella celi extirpavit 24
O gloriosa stella maris . . . . Doctor Coper . . . 24 *b*.
Egredientem de templo 25
Aprè de vose 28
Dum vincela . . . . . 28 *b*.
Grace and vertu 29
A solis ortus cardine. (In 4 parts) . . . . . 29 *b*.
See the same in score, *App. to Royal Mss.* 56.
Sabatum Maria Magdalena . . . . . 30 *b*.
Salve festa dies 31
Et in terra, pax, &c. Part of a Mass . . . . . 31 *b*.
La belle fyne. Instrumental score 38
A hornpype. Instrumental score . . . . . 38 *b*.
At the end of this piece are the words "Finis. Hughe Astone."
My Lady Carey's Dompe 43
The short mesure off my Lady Wynkfyldes Rownde . . . 43 *b*.
The Emperorse Pavyne & a Galyarde 45
The Kynges Pavyne . . . . . 45 *b*.
The Cracke 46
The Kynges macke 47
A Galyarde . . . . . 47 *b*.
The whele of fortune who can hold 48
The Duke of Somersettes Dompe. (For the lute) . . . . 49 *b*.
In wynter's just returne . . . *do.* 50
Heaven and erth . . . . . *do.* . . . . 50 & 53
Yf care cause me to cry 50
Thys endere nyzth I saw a syzthe. (Song with chorus) . . 50 *b*.
There is another copy in the *Add. Ms.* No. 5666.
Pastyme;—Power manes doumpe. (For the lute) 53
My lytelle fole ys gon to play. (A three part song) . . . 53 *b*.
Gloria sanctorum . . . . . 56 *b*.
Adesto nunc propicius . . . . . 57 *b*.

Oblong Quarto. Early part of the XVIth cent. [*Append. to Royal Mss.* 58.]

27.

Neapolitan "Balli" or Balletti, in four parts; some with words; intitled, "Gallyardes and Neapolytans Songes."

La morte de la ragione . . fol. 1 *b*. La manfrolina . . . . fol. 2 *b*.
Zorzi . . . . . 2 Baxela un' tratto 3

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El saltarello	fol. 3 *b.*	Meza notte	fol. 14 *b.*
Saltarello de la ragione . . .	4	L'agricola	15
Su l'herba frescha	4 *b.*	El Colognese	15 *b.*
La traditora	5 *b.*	El Todescho	16
La rocha el fuso	6	La gamba	16 *b.*
Torza	6 *b.*	Gentil mia donna	17
La monina	7	La gambetta	17 *b.*
La bataglia	7 *b.*	Mi racomando	18
Saltarello	8 *b.*	La Pisanela	19 *b.*
El Picardo	9	El bufon	20
El tu tu	9 *b.*	El despera	20 *b.*
Passo e mezzo	10 *b.*	El monte	21
La tenerina	11	La rizza	23 *b.*
La bella veriola	11 *b.*	La urbina	24
La cornetta	12	El dragone	24 *b.*
Paduana del re	12 *b.*	La brandolina	25
Peschatore	13 *b.*	Le forze d'Hercole	26
Il buratto	14		

The above have only the titles as here given. The following have the words at length.

Madonna, io mi vorai .	fol. 27 *b.*	Ahi vita mia	fol. 35 *b.*
Tu mi fai star contento . . .	28	Se tu non voi	36
Per disperato	28 *b.*	Dames d'onneur	37 *b.*
Mai me pensava	29	Vorrai che tu cantasse . . .	38 *b.*
Latra traitora	29 *b.*	Io piango	39
Beato chi d'amor	30	Si quando sto sveigliato . . .	39 *b.*
Poich'l mio core	30 *b.*	Privo son d'ogni ben	40
Occhi leggiadri	31	Mai posso far	41
Madonna mia	31 *b.*	Son mort' e moro	41 *b.*
Si tu mi fai gridar	32	O tu con sta	42
Thaggio stipata	32 *b.*	Mille volte	42 *b.*
Quel fuoco, quelli raggi . . .	33	Non so pensare	43
Quando voleva gia	33 *b.*	O Dio, perche non vedi . . .	43 *b.*
Vita mia bella	34	Donna possa partir	44
Ov'il bel viso	34 *b.*	Vida daminam	44 *b.*
Sempre la vita mia	35	Minimam ferme za dezei . .	45

The foliation refers to the *Cantus* Book.

4 Vols. Small Quarto. XVIth cent. [*Append to Royal Mss.* 59–62.]

28.

A volume, being the *Cantus* Part only of a collection of sacred music for four and five voices, by the following composers: William Leighton, Knt., John Dowland, John Milton [the father of the poet], Robert Johnson, Thomas Ford, Edmund Hooper, Robert Kindersley, Nathaniel Giles, Jo. Coperario, John Bull, Alphonso Ferrabosco, William Bird, Robert Jones, John Wilby, John Ward, Thomas Weelkes, Orlando Gibbons, Martin Peerson, Thomas Lupo, Francis Pilkington, and Thimolphus Thopul. Small Quarto. Early part of the XVIIth cent. [*Append. to Royal Mss.* 63.]

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This collection was printed by Sir William Leighton, under the title of "The Teares or Lamentacions of a sorrowfull Soule." Lond. 1614. fol.

29.

Latin Hymns to musical notes. Vellum. Quarto. XIth cent. [*Cott. Mss.* Jul. A. VI. fol. 17.]

30.

Fragment of a Hymn to the words "Benedicamus Domino." Vellum. Quarto. XVth cent. [*Cott. Mss.* Jul. A. VII. fol. 131. *b.*]

31.

Fragment of part of a Mass, to the words "Laudamus te." Vellum. Quarto. XVth cent. [*Cott. Mss.* Tib. A. VII. fol. 38. *b.*]

32.

Colored drawings of ancient Musical Instruments, with descriptions in Latin. Vellum. Small Folio. Beginning of the XIth cent. [*Cott. Mss.* Tib. C. VI. fol. 16. *b.*]

33.

Latin Hymn "de Sancta Cruce." Begin. "Laudes Crucis attollamus." Vellum. Folio. Early part of the XIIIth cent. [*Cott. Mss.* Tib. C. XI. fol. 156.]

34.

Latin Hymns for the principal Festivals of the Church, beautifully written and illuminated. In the first part of this volume the musical notation is without lines. Vellum. Octavo. XIth and XIIth cent. [*Cott. Mss.* Cal. A. XIV.]

35.

A Treatise by Guido Aretinus, "De Arte Musica." Begin. "Si vis scire artem musicam." Vellum. Duodecimo. XIIIth cent. [*Cott. Mss.* Nero, A. XII. fol. 174. *b.*]

36.

Latin Hymns for the Festivals, &c., throughout the year; imperfect. Vellum. Folio. XVth cent. [*Cott. Mss.* Nero, E. VIII.]

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37.

Specimens of early notation without lines. Begin. "Sacerdos magnus, sanctus Martinus." Vellum. Quarto. XIth cent. [*Cott. Mss.* Vitell. A. XIX. ff. 88, 89.]

38.

A Treatise by "Johannes," by some supposed to be one of the Popes of that name, as he styles himself "servus servorum Dei," and by others to be John Cotton, an Englishman. It is dedicated "Patri suo, venerabili antistiti Fulgentio." Vellum. Quarto. XIIth cent. [*Cott. Mss.* Vesp. A. XI. fol. 131.]

Printed by Gerbertus, *Scriptores Ecclesiastici de Musica*, 1784. fol. vol. ii. p. 230, under the name of John Cotton.

39.

Two French Songs.

Amor veint tous fors quer de felun.
Au tens d'esté ke cil oisel.

Vellum. Quarto. XIIIth cent. [*Cott. Mss.* Vesp. A. XVIII. fol. 169. *b.*]

40.

Latin Hymns; one of which has letters in addition to the antient notation over the words. Vellum. Small Quarto. Xth or XIth cent. [*Cott. Mss.* Vesp. D. VI. fol. 77.]

41.

Latin Hymn to the Virgin. Begin. "Virtute numinis non natura." Vellum. Quarto. XIIIth cent. [*Cott. Mss.* Titus, A. XXI. fol. 90. *b.*]

42.

French Songs for three voices.

Jour à jour la vie . . . . fol. 3 *b.*
Qu'en puis je mais 4
Une fois avant que mourir . fol. 4 *b.*
Je me recommande humblement 5 *b.*

Quarto. XVIth cent. [*Cott. Mss.* Titus, A. XXVI. fol. 3. *b.*]

43.

A volume containing the following Treatises:

"Micrologus Guidonis Aretini, Monachi, in planam musicam." fol. 1.

Printed by Gerbertus, *Scriptores Eccles. de Musica*, vol. ii. p. 2.

"Liber secundus ejusdam, in planam musicam, quem appellat trocaicum [trochaicum];" in verse. fol. 12 *b.*

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Printed by Gerbertus, *Scriptores Eccles. de Musica*, vol. ii. p. 25, but in the Ms. is a prologue prefixed, in prose, intitled "Prologus, in quo Guido Muse ipsum alloquenti respondit," which is omitted in the printed work.

Rules by the same; "qualiter antiphonarium neumari debeat, vel notari." Begin. "Temporibus nostris super omnes homines fatui sunt cantores." fol. 17.

Printed by Gerbertus, *ib.* vol. ii. p. 34.

Portion of the "Epistola Guidonis ad fratrem Martinum, discipulum suum, in qua ponit argumentum quoddam ad inveniendum novum cantum." fol. 19.

Printed by Gerbertus, *ib.* vol. ii. p. 43.

This is elsewhere intitled "Epistola Guidonis Monachi ad Michaelem, monachum Monasterii Sanctæ Mariæ in Pomposia."

See a more complete copy in *Harl. Ms.* 3199. fol. 58 *b.*

"Tercius liber ejusdam Guidonis in Musicam, sub dialogo." fol. 20 *b.*

The prologue begins, "Quicquid igitur auctoritate."

The work begins, "Quid est musica? Veraciter canendi sciencia."

This copy is made up from two manuscripts, differing greatly at the beginning, and comprehends the "Enchiridion" of Oddo, Abbot of Cluny, printed by Gerbertus, *ib.* vol. ii. p. 252.

A Treatise "De tonis, per modum dyalogi, que a quibusdam intitulatur sub nomine Beati Bernardi." Begin. "Quid est tonus?" fol. 30.

Printed by Gerbertus, *ib.* vol. ii. p. 265.

A Treatise "In Arte Musice." fol. 35.

The prologue begins, "Quoniam quidam juvenum, amici mei."

The work begins, "Fabulose loquentes dixerunt."

"Tractatus de Tonis, a Magistro Petro de Cruce, Ambianensi." Begin. "Dicturi de tonis primo videndum est." fol. 48 *b.*

"Tractatus de Tonis, a fratre Guidone, Monacho Monasterii S. Dyonisii in Francia, compilatus." fol. 54 *b.*

The prologue begins, "Gaudere sciens brevitate."

The work begins, "Ut de tonis perfectior possit haberi noticia."

Vellum. Quarto. XIVth cent. [*Harl. Mss* 231.]

44.

A Latin Song in rhyme, in two part harmony. Begin. "Veri floris sub figura." Vellum. Quarto. XIVth cent. [*Harl. Mss.* 524. fol. 59.]

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45.

A Gradual for the whole year, in Latin. Vellum. Folio. XIVth cent. [*Harl. Mss.* 622.]

46.

A Hymn in honour of Sampson. Begin. "Samson, dux fortissime." fol. 1.

Three Hymns to the Virgin Mary. fol. 3 *b.*

Example of harmony in two parts, without words. fol. 7 *b.*

Example of harmony in three parts, to Latin and French words. Begin. "Ave, gloriosa mater." fol. 8 *b.*

Hymn to the Apostles. Begin. "Felix sanctorum chorus." fol. 9 *b.*

The celebrated *Rota* or Round to the words "Sumer is icumen in," supposed to be the earliest specimen of the kind. It is for four voices in the unison, with the addition of two others, which come in at stated intervals, at the words "Sing cucu," forming a sort of burden, called "Pes." It is printed in score by Dr. Burney, *Hist. of Music*, vol. ii. p. 407, and by Sir J. Hawkins, vol. ii. p. 96. The latter has assigned to it quite an erroneous date. fol. 9 *b.*

Two Hymns in honour of the Virgin Mary. ff. 10 and 11 *b.*

A Hymn in honour of Thomas à Becket. Begin. "Ante thronum regentis." fol. 11.

Directions for singing the musical intervals. Begin. "Est tonus sic *ut*." fol. 12 *b.*

Vellum. Quarto. XIIIth cent. [*Harl. Mss.* 978.]

47.

Antiphonæ, &c., "in Natali Sancti Cuthberti, Episcopi." fol. 43.

Antiphonæ, &c., "in Natali Sancti Benedicti, Abbatis." fol. 63.

Antiphonæ, &c., "in Natali Sancti Guthlaci, Confessoris." fol. 65.

The musical notation is without lines. Vellum. Large Quarto. XIth cent. [*Harl. Mss.* 1117.]

48.

A collection of Songs in the handwriting of Cornelio Galli, one of the gentlemen of the Chapel Royal in the reign of Charles II.

Pensoso afflitto	fol. 1	Nel giardin della speranza	fol. 34
Perche piangete	7	Dolce colpo	38 *b.*
Anime voi che siete	11 *b.*	Mai più stelle spietate . . .	40 *b.*
Sileno idolo mio	17 *b.*	Biondi crini	41 *b.*
Sera alquanto addormentato .	24	Voglio morte	44 *b.*

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Fidarsi d'Irene . . . fol. 47	Happy and free, securely blest. f. 78 *b.*
Che volete da me . . . . . 51 *b.*	This last song is stated by Mr.
Sospiri, ola che fate . . . . 58 *b.*	Wanley, in the *Cat. of Harl. Mss.*,
Lungi dal core 65	to be in the handwriting of Mr.
Ch'io manchi mai di fede . . 69	Berenclow, but this seems an error.
Chi si fida d'amor . . . . . 73 *b.*	Compare *Harl. Mss.* 1270. 1272.

It is presumed these Songs are by different composers, as one of them, "Voglio morte," is in Harl. Ms. No. 1273, under the name of Carlo Manelli del Violino. Oblong Quarto. Latter part of the XVIIIth cent. [*Harl. Mss.* 1264.]

49.

A collection of Italian Songs or Cantatas, composed by Giacomo Carissimi, Luigi Rossi, Alessandro Stradella, Alessandro Scarlatti, Carlo Ludovici, Domenico Gabrielli, Mario Marazzoli, Tomaso Titii, Carlo Manelli, surnamed Del Violino, Giov. Battista Vulpio, Giov. Francesco Tenaglia, Henry Firmin (an Englishman), and Pietro Simone Agostini.

Ferma, lascia ch'io parli	Giac. Carissimi . .	fol. 1
O nò, nò, nò, non lo niego . . .	Carlo Ludovici . . .	13
E che si ch'io v'abbandono . . .	*id.* . . .	20
Cieco amor e cieca sorte	Dom. Gabrielli . . .	26
Ste lo già la notte bruna	Mario Marazzoli . . .	29
A la rota. (La Fortuna) . . .	Luigi Rossi	37
Questo picciolo rio	*id.*	63
Stelle, che rimiraste	*id.*	71
Quando spiega la notte	*id.*	74
Gelosia, ch'à poco à poco	Luigi Rossi	79
E può soffrirti amore	*id.*	87
E chi non v'ameria	*id.*	91
Giusto così va detto	*id.*	95
Quante volte l'ho detto	*id.*	105
Già nel oblio profondo	*id.*	108
Lasciate ch'io ritorni	*id.*	114
Al soave spirar. (L'Arione) . . .	*id.*	125
Erminia sventurata	*id.*	143
Da perfida speranza (Il Disperato) .	*id.*	153
Sospiri miei di foco	*id.*	167
This song is in the handwriting of Doctor Bernard Martin Berenclow.		
Voglio amar chi mi disprezza . .	Aless°. Scarlatti . . .	171
La gioia verace	*id.*	173
Stanco di pianger	Tomasso Titij	175
Non fuggir quando mi vedi . . .	Carlo Manelli	187
Hor ch' hò sentito	*id.*	193
Poiche fissato il guardo	*id.*	201
Voglio amarti si mio bene . . .	Gio. Bat. Vulpio . . .	219
Chi credete che sia	*id.* . . .	225
Nel mirarvi pupille	*id.* . . .	233
Son disperato (Duett)	Gio. Fra. Tenaglia . .	237
Lo dissi per gioco	Aless°. Scarlatti . . .	243
Ch'io lasci d'amar	Henry Firmin	245
Non è amante quel core	Piet. Sim. Agostini . .	247
La mia vagha	*id.* . .	249

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Chi bella non ha . . . . . Piet. Sim. Agostini fol. 251
Se nel ben sempre inconstante . . Alessº. Stradella . . . 253
(See *Add. Mss.* 11,588.)

Oblong Quarto. Latter part of the XVIIth cent. [*Harl. Mss.* 1265.]

50.

A collection of Songs and Cantatas, all anonymous.

Care sponde del Tebro . . fol. 1
Tra martiri eterni 12
Da l'armi un volto 14
(With accompt. for 2 violins.)
Lasciatemi inhumani . . . 18
(With accompt. for 2 violins.)
Vaghe fonti che singhiozzando. 21
Amante non è amante . . . 22
Con la scorta di due stelle . . 24
Alma mia che si può far . . 26
Blondo arcier 28
E pur dolce 30
Perch'io voli al sol 32
Piu sempre mi consumi . . 34
Il mie cor non è più mio . . 36
M'è gradita la catena . . . 39
Dal cielo cader vidd'io . . . 41
Io non vi credo più . . . fol. 51
V'ingannete se credete . . . 53
Tanto faco accolgo in petto . 67
Non è libero un core . . . 71
Cara bocca se ride o parla . . 83
Addio begl'occhi 93
Era la notte 114
Credei col gir lontano . . . 126
Rispondete sì ò nò 136
Il mio core chi l'hà 142
Cieli, che miro 149
Ahi, dolci glorie 171
Lasciami sola à piangere . . 175
Son tutte mendaci 177
Ruisegnol che volando vas . . 178 *b.*
Con femmina . . . . . 182 *b.*

Oblong Quarto. Latter part of the XVIIth cent. [*Harl. Mss.* 1266.]

51.

A collection of Italian Songs.

Con un sospir e un sguardo . . . . . fol. 1
Nò non ha tregua il mio dolor (a fragment) 12
Part of two Operas intitled "Seleuco" and "Alessandro Amante," said to be composed by Bernardo Pasquini, about the year 1670 (imperfect) . . . . . 18 to 93

Oblong Quarto. Latter part of the XVIIth cent. [*Harl. Mss.* 1267.]

52.

A collection of Italian Songs, etc., all anonymous; but apparently belong to some opera, as the names of characters are prefixed to some of them.

S'il mio cor bella vedessi . . fol. 1
D'un bel viso 3
Le Zitelle d'oggi di 5
Sò ben io che sul mio crine . . 7
S'il ciel non m'è crudele . . . 9
Consolati non piangere 11
Havrò sempre nel petto . . . 13
Dico all' alma 15
Stringilo pur al sen 17
Deh, rendi al cor la pace . . . 19
Mia vita placati . . . . fol. 21
Sentivo fra ramo 23
Lascia, oh Dio 25
Sè speri di bacciar 27
Crudeli si si anno datemi . . . 29
Vedervi e non penare 31
Lacci d'amor. (Duett) 33
Nò nò non mi lasciar 35
Poi che il fato vuol così . . . 37
Son dolente 39

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Parlami pur d'amore . . . fol. 41
Belle veneri inchinate 43
Destin, se vuoi ch'io viva . . . 45
Se vuoi ch'io trovi pace 47
Giove e Dio che tutto sai . . . 49
Non vagheggiarti ò bella . . fol. 51
Voi che giusti fulminate . . . 53
Sol mi resta 55
Dal ciel che tutto fa sperar . . . 57

Oblong Quarto. Latter part of the XVIIth cent. [*Harl. Mss.* 1268.]

53.

A collection of Songs similar to those in the foregoing number.

Crude stelle, oh Dio . . . . fol. 1
Volo à stringere il bel crin . . . 3
Dimmi pur dolce mia vita . . . 5
Pur ch'io goda 7
Amarti il cor non può 9
Care tenebre 11
Mie speranze 13
Non mi parto da te 15
Sparge al vento 17
Rendetevi ò pensieri 19
A quel crine che m'incatena . . 21
Degl'allori io son contento . . . 23
Mi regna nel core amore . . . 25
O stelle, o cieli, o amore . . . 27
Sappi resistere . . . . . fol. 29
Parto mà Pargoletto da me . . 33
Al Aurora che l'auree faci . . . 35
E follia di chi si crede 37
Rose indegne ch'arroscite . . . 38
Donna cagion de mali 40
Fanciul che porti in volto . . . 42
E miracolo d'amore 44
A splendor che cangia 46
Hor che in te miro 48
Son vassalo di Cupido 50
Ti dono un baccio 52
So ben io ch'à la bellezza . . . 54

Oblong Quarto. Latter part of the XVIIth cent. [*Harl. Mss.* 1269.]

54.

A collection of Songs and Cantatas, transcribed by Bernard Martin Berenclow, and Dr. B. M. Berenclow, his father. The composers named are Alessandro Scarlatti, Bernardo Pasquini, L'Abbate Colonese, Giacomo Carissimi, and Henry Purcell.

*Per dar lampo. (A. Scarlatti.) f. 1
*Lietó festeggia. (B. Pasquini.) 3
*Hor dunque perche. (Abb. Colonese.) 5
*Io non sò se potrai 7
*Si bacia stringi è godi . . . 9 *b.*
*A chi spera di gioir . . . . 12 *b.*
*Apri le luci. (A. Scarlatti.) . 15 *b.*
*Pensieri, consigliatemi. (B. Pasquini.) . . . . . 17 *b.*
*Se mi condanni. (*id.*) . . . 19
*Ama pur mio cor 22
*Chi d'amor paventa il foco. (A. Scarlatti.) 24
*Pensier mio, che voi da me . 27
No no mio core. (G. Carissimi.) 30 *b.*
*Che spero, ahi lasso . . . fol. 34 *b.*
*Dolce speranza 36
*Armati cieca Dea . . . . 37 *b.*
*Fra dolci martiri . . . . . 38 *b.*
*Per deridere un cor amante . 40 *b.*
Deh rendi al cor . . . . . 41 *b.*
*Tormentatemi pur quanto . 42 *b.*
Dear happy groves 46
From silent shades. (H. Purcell.) 49
Stay, lovely nymph . . . . 54 *b.*

Regola per toccare il basso continuo sopra la chitarra . . 57

Note.—The Songs marked thus * are also in *Harl. Ms.* 1273.

Small oblong Quarto. Latter part of the XVIIth cent. [*Harl. Mss.* 1270.]

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55.

A collection of Italian Cantatas, anonymous.

Ombre, tenebre . . . . fol. 1
Resto in sen d'un antro . . . 16
In erma ripa e solitario . . . 31
Mi contento cosi . . . . fol. 42
Che sento, oh Dio 52
Marcato havea . . . . . 61 *b.*

Oblong Quarto. Latter part of the XVIIth cent. [*Harl. Mss.* 1271.]

56.

A collection of Italian Songs and Cantatas, for the most part anonymous, but some composed by Giacomo Carissimi, Dominico Gabrielli, Bernardo Pasquini, Allessandro Melani, L'Abbate Colonese, Alessandro Stradella, Pietro Francesco Tosi, Signor Ferdinando, Carlo Pietragrua, B. M. Berenclow, Alessandro Scarlatti, and Giovanni Buononcini. In the handwriting of Bernard Martin Berenclow and Humphrey Wanley.

Aure vaghe, aure gioconde . fol. 1
Venticelli, che tacete. (D. Gabrielli.) . . . . . 1 *b.*
Vinto hai già. (B. Pasquini.) . 4 *b.*
Almeno un pensiero. (G. Carissimi.) . . . . . 5 *b.*
Il tacer non fa. (A. Melani.) . 8 *b.*
Mi contento d'un sorriso . . 10 *b.*
Son amante ne trovo pietà . . 12 *b.*
Aure ò voi ch'in fiato . . . 13 *b.*
Sovra il sen. (G. Carissimi.) . 14
Ch'io manchi mai di fede . . 15 *b.*
Fidarsi d'Irene . . . . . 17 *b.*
Su quel labro . . . 19 *b.* and 48
Temer di chi s'adora . . . . 20 *b.*
Il tempo mai non perde . . . 21 *b.*
S'a morir voi mi guidate . . 22 *b.*
Si v'intendo, ò miei pensieri . 23 *b.*
O lumi, piangete . . . . . 24 *b.*
Volete cosi miei nemiche . . 25 *b.*
Io provo nel alma. (Abb. Colonese.) . . . . . 26 *b.*
So che mi piace . . . . . 27 *b.*
Se t'ama Filli. (A. Stradella.) . 28 *b.*
(See *Add. Ms.* 11,588.)
Deh svegliatevi occhi belli . . 29 *b.*
Con man di Gelsomini . . . 33 *b.*
Lusinghiere pupille . . . . 37 *b.*
Sieto vago, siete bello . . . 38 *b.*
Pensieri armatevi 39
Dona mi pace . . . . . 39 *b.*
Piu cara del core 40
Fra gl'assalti di Cupido . . . 40 *b.*
Quel bello, quel labro . . . 41
Stelle amiche 42
Quanto è dolce quel velen . . 42 *b.*
Spero da tè, mio nume . . fol. 43
Care fonti, aure soavi . . . 43 *b.*
Dolcissime pene 44
Lasciami in pace. (P. F. Tosi.) 44 *b.*
Il tempo mai non perde . . . 45
Cara imago. (P. F. Tosi.) . . 45 *b.*
Son vinto, mi rendo 46
A rallegrar il mondo. (P. F. Tosi.) 46 *b.*
Si no à quando. . . . . 48 *b.*
Hò un alma. 49
Con le stille del mio pianto . . 49 *b.*
Deggio, ò Dio, lasciar morire . 50
A voi torno . . . . . 50 *b.*
Sperar ch'il Dio d'amor . . . 51
Care luci, saettatemi . . . . 51 *b.*
La speranza in chi ben ama . 52
Son pur care al sen . . . . 52 *b.*
Di morir già non paventa . . 53
Che vuol dal mio core . . . 53 *b.*
L'aure, le frondi 54
Dal oriente chiaro. . . . . 54 *b.*
Dove son l'erbete 55
Vaga mia con chi t'adora . . 55 *b.*
E tiranico l'impero. (D. Gabrielli.) *ib.*
Và lettando in questo petto . . 56
Vendetta ò cor 57
Solitari passeggi. (P. F. Tosi.) . 58
Ah crudele, chi ti pose . . . 59
Sopra il mar del incostanza . . 59 *b.*
Care larve. (D. Gabrielli.) . 60
Vezzose pupille. (P. F. Tosi or Buononcini.) . . . . . 60 *b.*
Tù mi tenti 61
Comincia tormentarmi. Scritta come le canta. (P. F. Tosi.) 62
Per me funeste faci . . . . 62 *b.*

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Dunq' ò bella. (P. F. Tosi.) fol. 63 *b*.
Tu mi conforta . . . . . 64 *b*.
Si venite luci adorate . . . 65
Chi vanta un lieto core . . . 65 *b*.
La speranza è una tiranna . . 66 *b*.
Vienni, ò sonno 67
O pace del mio cor . . . . 67 *b*.
Impiaga pur mio caro . . . 68
Anche in voi boschi. (C. Pietragrua.) . . . . . 68 *b*.
Stelle non mi tradite. (A. Stradella.) 71
Non spero più di ribacciarmi . 74
Non ti credo mai più bella . . 74 *b*.
Risuoni festante. (Altered by Battista Draghi and B. M. Berenclow.) . . . . . 75 *b*.

Reversing the book, are the following.

Restate immobili. Duett . fol. 1
E chi non v'ameria (ascribed to Luigi Rossi in *Harl. Ms.* 1265) 9 *b*.
Al dispetto ancor d'amore . . 13 *b*.
Con tromba sonora. (Berenclow.) 17 *b*.
Non dar più pene . . . . . 19 *b*.
Al fulgor d'un serto aurato . . 21 *b*.
La ragion m'assicura. (A. Stradella.) . . . . . 23 *b*.
Vanne invitto. (A. Scarlatti.) 27
Senza speme. Duett. (G. Buononcini.) 28
Soavi respiri. Duett. (A. Melani.) . . . . . 29 *b*.

Several of these last have instrumental symphonies.

Oblong Quarto. Latter part of the XVIIth cent. [*Harl. Mss.* 1272.]

57.

A collection of Italian Songs and Duetts, some with instrumental symphonies, transcribed by Humphrey Wanley, and chiefly composed by Signor Ferdinando, Alessandro Melani, Domenico Gabrielli, L'Abbate Colonese, Bernardo Pasquini, Carlo Manelli, surnamed Del Violino, B. M. Berenclow, Giovanni Buononcini, Alessandro Scarlatti, Vincenzo Albrici, Aldovrandi, Marc. Antonio Ziani, Rosa Hiacinta Badalli, Carlo Pietragrua, Alessandro Stradella, Paolo Lorenzani, Luigi Rossi.

E crudo lo veggio. (Ferdinando.) . . . . . fol. 1
Lasciate vi bacciar. (*id.*) . 1 *b*.
Quando amor mi darai pace . 2
Io vi miro. (A. Melani.) . 2 *b*.
Perche mai, numi. (D. Gabrielli.) 3
All'armi . . . . 4 *b*. and 42 *b*.
Che sapese ov'è il mio bene . 5
Va crescendo nel mio cor . . 5 *b*.
Vedrai se questo labro . . . 6
Dunque pensi ingrata. (Abb. Colonese.) . . . . . 6 *b*.
Tacere è sospirar. (B. Pasquini.) 7
Dolce, bella . . . . . 7 *b*.
Dolce pace del cor mio. (C. Manelli.) 8
Bella bocca. (B. Pasquini.) . 8 *b*.
Mai non posa un cor amante . 9
Hò cor altraggiato . . . . 9 *b*.
Amante povero . . . . . 10 *b*.
Alma se non mi vendico . . 11
Silenzi de la notte . . . . 11 *b*.
Son lieto e felice 12
Versi à noi l'alba candida fol. 12 *b*.
Risolvete di sanarmi . . . 13
Resister non si può . . . . 13 *b*.
Stelle, che remirate. (B. M. Berenclow.) 14
Dove sei, dove t'ascondi . . 14 *b*.
Dolce pace del mio cor . . . 15
Senvola il dio d'amore. (G. Buononcini.) . . . . . 15 *b*.
*Pensieri, consigliatemi. (B. Pasquini.) 16
*Per dar lampo. (A. Scarlatti.) 16 *b*.
*Lieto festeggia. (B. Pasquini.) 17
*Hor dunque perche. (Abb. Colonese.) . . . . . 17 *b*.
*Apri le luci amate. (A. Scarlatti.) 18
*Io non so se potrai . . . . 18 *b*.
*Si baccia stringi è godi . . . 19
*A chi spera di gioir 20
*Per diridere un cor amante . 20 *b*.
*Ama pur mio cor 21
*Si mi condanni. (B. Pasquini.) 21 *b*.

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*Chi d'amor paventa. (A. Scarlatti.) . . . . . fol. 22
*Pensier mio che voi 23
*Fra dolci martiri 24
*Tormentatemi pur quanto . . 24 *b.*
*Armati cieca Dea 25
*Che spero, ahi lasso . . . . 25 *b.*
*Dolce speranza 26
La colpa e la mia . . . . 26 *b.*
Non sò se l'hò da dire. (V. Albrici.) . . . . . 27 *b.*
Dolce colpa d'un sguardo . . 28 *b.*
Biondi crini 29
Mai più stelle spietate . . . 29 *b.*
Voglio morte. (C. Manelli.) 30
Chi si fida d'amor . . . . 30 *b.*
Non amar un volto 31
Date all' armi . . . . . 31 *b.*
Sol chiamarsi può felice. (A minuet.) 32
Lo sdegno il rigore. (Sig. Aldovrandi.) . . . . . 32 *b.*
Gioite, brillate 33
Non può vivere. (B. M. Berenclow.) . . . . . 33 *b.*
Dorman gl'occhi . . . . . 34 *b.*
Non sempre porta amor . . 37
E pur grave martir . . . . 38 *b.*
Scherza l'onda 41
Mi scherza, mi brilla . . . 42
Stelle, non m'uccide. (M. A. Ziani.) . . . . . 43 *b.*
Vuò cercando. (Donna R. H. Badalli.) 44
O felice l'onda. (C. Pietragrua.) 45 *b.*
Lontan del suo bene. Duett. (*id.*) . . . . . 50 *b.*
Lontananza crudel. (G. Buononcini.) 57
Chi dirà che nel veleno. Duett. (A. Stradella.) 59
Lontan dal idol mio. (A. Scarlatti, 1699.) . . . fol. 69
Per me non la so (*id.*) . . 71
Caro ad altri. Duett. (G. Buononcini, 1695.) . . . 73
A pena dal Oriente. (P. Lorenzani.) . . . . . 75 *b.*
Ne notte ne di. (L. Rossi,) . 76 *b.*
Il vostro splendore. (*id.*) . . 77 *b.*
Amanti piangete. (*id.*) . . 78
D'una bella infedele. (*id.*) . 78 *b.*
Se nel ben. (A. Stradella.) . 79
Ferma per un momento. . . 79 *b.*
(From a Drama called "Il priggionero fortunato," by A. Scarlatti.)
Tempeste funeste. 2 voc. (*id.*) 81 *b.*
Quel esser misero. (A. Scarlatti.) . . . . . 84 *b.*
Miei pensieri. (*id.*) . . . 87 *b.*
(Accompt. for violetta.)
Troppo presto ti lego. (*id.*) . 89
Sin ch'il martire. (*id.*) . . 90
Mi tormenta mà contenta. (*id.*) 93 *b.*
Primi vedro s'immagini. (*id.*) 95
Povera pelligrina (La Pellegrina) full score. (*id.*) . . 96
Ondeggiante agitato, full score. (*id.*) 99
Cangia il cielo. (*id.*) . . . 102 *b.*
Amor, mi traffigesti. (*id.*) . 104
Belle fonti. Duett. (*id.*) . 106
Gran tormento. Duett. (*id.*) 107 *b.*
Quanto sarei beata. (*id.*) . 109 *b.*
Son tiranni d'amor. (*id.*) . 110 *b.*
Serbar nel petto. (*id.*) . . 111 *b.*
Amor, se mi feristi. (*id.*) . 112 *b.*
Ne men per gioco. (*id.*) . 114 *b.*
Sono guerriera ardita. (*id.*) 116
Tacere e sospirar . . . . 117 *b.*

Note.—The Songs marked thus * are also in *Harl. Ms.* 1270.

Oblong Quarto. Latter part of the XVIIIth cent. [*Harl. Mss.* 1273.]

58.

Two Latin Hymns to the Virgin Mary. fol. 195 *b.*

A Hymn to the words "Recordare domine;" from the 5th Chapter of the Lamentations of Jeremiah. fol. 426 *b.*

Vellum. Small Quarto. Early part of the XIVth cent. [*Harl. Mss.* 1230.]

59.

A collection of Italian Songs, Duets, and Trios by the following composers,—Luigi Rossi, Pietro Reggio, Giacomo Ca-

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rissimi, Casati, Marc. Ant. Cesti, Barbara Strozzi, Francesco Cavalli, Francesco Lucio, Bonifacio Graziani, Padre Tiani, Vincenzo Albrici. At the end of the volume is this note: "Scritto à richesta di Mons. Didier, in Londra, anno Domini 1681. Pietro Reggio." P. Reggio was a celebrated singing master and lutist in the time of Charles II.

Vorrei scoprirti un di. Duett. (L. Rossi.) . . . . . fol. 1
Tu sarai sempre. Duett. (*id.*) 3
Pene che volete. (*id.*) . . . 5
O misera Dorinda. Duett. (P. Reggio.) 6
(From Il Pastor fido. See another copy, *Harl. Ms.* 1863.)
Spiega un volo. Duett. (L. Rossi.) 9
Tu giuri che è mio. Duett. (*id.*) 10 *b.*
Difenditi, ò core. (*id.*) . . . 12
Chi d'amor divien seguace . . 13
Scusatemi, non posso 14
Ohime, madre, aita. (L. Rossi.) 15 *b.*
Sospire, ch' uscite. (G. Carissimi.) . . . . . 16 *b.*
Sta in tono mio core . . . . 17 *b.*
Faville d'amore . . . . . 18 *b.*
Egionto un corriero 19
V'intendo occhi. (G. Carissimi.) 21
Sensi voi. (M. A. Cesti.) . . 23 *b.*
Tu mancavi à tormentarmi . . 25 *b.*
Tradimento amore . . . . 26 *b.*
T'en pentirai. (P. Reggio.) . 29
Luci belle. (L. Rossi.) . . . 31
Rissolvetevi pensieri. (Barb. Strozzi.) . . . . . 31 *b.*
Mio ben teco il tormento. (L. Rossi.) 33
All ombra d'una speranza. (*id.*) 34
Nò mio cor, non ti diffendere . 34 *b.*
Son spezzate le catene. (F. Cavalli.) . . . . . fol. 35 *b.*
Chi mi credeva instabile. (L. Rossi.) . . . . . 36 *b.*
Voraggini ondose . . . . . 38 *b.*
Quand'hebbi d'oro il crin. (P. Reggio.) 39
Nò nò, mio core. (G. Carissimi.) 40 *b.*
Non è stabile la fortuna . . . 42 *b.*
Solitudine amena 44
Maledetta la corte. (F. Lucio.) 46 *b.*
Audite sancti. Trio. (G. Carissimi.) 48
O bone Jesu. (Sig. Cassati.) . 52
Gaudia Pastores. (B. Gratiani.) 54 *b.*
Il tempio più non è. (Padre Tiani.) . . . . . 57 *b.*
Che mi giova. (Air from an opera.) 58
Amor sio mi querelo. (L. Rossi.) 58 *b.*
Vo cercando la speranza. (V. Albrici.) 59
Sassi ch'hor quà. (P. Reggio.) 61
Poesia del Cavaglier Marini.
Si mi dicesti. (Trio.) . . . 63 *b.*
Manda i nobili allori. (V. Albrici.) . . . . . 66 *b.*
Amor chi te die l'ali. (P. Reggio.) 67 *b.*
(Tirata da L'Egisto.)
Dite, ò cieli. Duett. (L. Rossi.) 69
Non più vilta. (*id.*) . . . . 69 *b.*

Folio. [*Harl. Mss.* 1501.]

60.

The Services of the Greek Church, with the musical notation. Octavo. XIIth or XIIIth cent. [*Harl. Mss.* 1613.]

This volume is most elaborately described by Humphrey Wanley, in the Catalogue of the Harleian Manuscripts.

61.

A Latin Hymn in honour of Saint Catherine. Begin. "Kyrie lux charitatis."

Vellum. Quarto. Early part of the XIVth cent. [*Harl. Mss.* 1688. fol. 108.]

62.

The *Medius* Voice Part of a collection of Latin Hymns or Anthems by English composers of the early part of the

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sixteenth century. The names of the following are given: Thomas Ashwelle, Ludforde, Thomas Hyllary, Pygott, Rich. Davy, William Cornyshe, and Robert Fairfax.

Gaude plurimum . . . . fol. 1
Ave Dei Patris filia . . . . 3 *b.*
Adoro te, Domine 5
Stabat mater. (Ashwelle.) . 7
Salve regina. (Ludford.) . . 9
Ave Maria, ancilla Trinitatis . 11 *b.*
Sancta Maria, mater Dei . . 13 *b.*
Salve regina . . . . . 15 *b.*
Salve regina 18
Stabat mater dolorosa . . . 20
O Domine celi 22
Tota pulcra es. (T. Hyllary.) 24 *b.*
Salve regina. (Pygott.) . . 26
O Regina 29
Salve, Jhesu . . . . fol. 31
Ave Dei Patris filia 33
Virgo templum. (R. Davy.) . 35
Gloria sanctorum 37
Te matrem Dei laudamus. (Ashwelle.) . . . . . 39 *b.*
Ave cujus concepcio . . . . 42 *b.*
Gaude Virgo, mater Cristi . . 44 *b.*
Salve intemerata . . . . . 46 *b.*
Salve regina. (Ludford.) . . 49 *b.*
Salve regina. (W. Cornysshe.) 51 *b.*
O bone Jhesu . . . . . 53 *b.*
Lauda vivi Alpha et O. (Fairfax.) 55

Quarto. Early part of the XVIth cent. [*Harl. Mss.* 1709.]

In the Catalogue of the Harleian Mss. this book is stated "to have formerly belonged (as it should seem) to the Chapel of King Henry VIII." There may have been proof of this on the original binding, but nothing now exists to warrant such an inference.

63.

"Intermedio à cinque, con Instromenti; Musica del Signor Alessandro Melani, parole del Signor Pietro Cenciani." Oblong Quarto. Latter part of the XVIIth cent. [*Harl. Mss.* 1792.]

This book was bought of Humphrey Wanley, who states that "the musick is finely composed, Melani having been a great master in his time."

64.

A collection of Italian Songs and Duetts (with two Latin Motetts) chiefly composed by Luigi Rossi, Pietro Reggio, Giov. Oppigniani, Marc. Ant. Cesti, Carlo Ambrosio Lunati, Paolo Lorenzano, Giov. Bat. Draghi, (Music Master to Queen Anne,) Sign^r. T. M. R., Giov. Francesco Tenaglia, Francesco Cavalli, Giacomo Carissimi, Alessandro Melani, and Bonifazio Graziani. Almost wholly transcribed by B. M. Berenclow.

Spiega un volo. (L. Rossi.) . p. 1
Occhi quei vaghi azzuri. Duett 7
Tu sarai sempre. Duett. (L. Rossi.) 15
O cieli, pietà. Duett. (*id.*) . 21
O misera Dorinda. Duett. (P. Reggio.) . . . . . p. 52
See another copy, *Harl. Ms.* 1501.
Soccoretemi per pietà. Duett. (G. Carissimi.) 33
Vorrei scoprirti. Duett. (L. Rossi.) 39

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Se dardo pungente. Duett . p. 45
Cosi si tratta, oh Dio. (G. Oppigniani.) 50
O quanto è dolce. (*id.*) . . . 53
Del famoso oriente. (M. A. Cesti.) 59
Sospiri, ola, che fate 62*
Vieni pur mia libertà. 68*
Sassi che hor. (P. Reggio.) . 75
Nel adirato seno. (C. A. Lunati.) 82
Hor che del ciel. (P. Reggio.) 92
Occhi belli 101
Un genio fatale mi sforza . . 104
Quanto poco durate. (P. Laurenzano.) 107
Lasciatemi speranze 114
Sotto vedovo cielo. (M. A. Cesti.) 119
Aspettate adesso canto. (*id.*) . 127
Perche piangete, amanti. . . 145
Tu m'aspetasti. (M. A. Cesti.) 149
Quando amor mi darai pace . 155
Qual spaventosa tromba. (G. B. Draghi.) 157
Non dorme mio cuore . . . 165
Più tacer non si può 168
Alpi nevose e dure 175
Datti pace, O Fileno . . . p. 181
Gite pur per l'aria. (C. A. Lunati.) 187
Vedi Filli gentil. (T. M. R.) . 191
Son disperato. Duett. (G. F. Tenaglia.) 201
Da l'antro magicho. (F. Cavalli.) 206
Che faro, m'inamoro. (L. Rossi.) 215
Sera alquanto addormentato . 219
Piange, Filli. (G. Carissimi.) 234
Che mi giova 246
Fin all' ultimo respiro . . . 249
E tu resti, mia vita 254
Fileno, idolo mio. (A. Melani.) 262
Guarda ben, mio cor. Duett . 269
Cieco Dio. Duett 275
Nel adirato seno 281
Anime voi chi sete 291
Pieta spietati lumi. Duett. (L. Rossi.) 298

Reversing the volume, are the two following Motetts.

Læta dies, cara lux. Duett . 1
Vidi Luciferum. (B. Gratiani.) 24

Oblong Quarto. Latter part of the XVIIth cent. [*Harl. Mss.* 1863.]

65.

Minute Book of "The Corporacion for regulateing the Art and Science of Musique," from the 22nd October, 1661, to the 2nd July, 1679; containing the autographs of many of the gentlemen of the Chapel Royal during that period. Folio. [*Harl. Mss.* 1911.]

66.

"Ymnus in dedicatione Sancti Michahelis." Begin. "Christe, sanctorum decus angelorum." fol. 17 *b*.

The first and second books of Boethius "de Musica." fol. 55. Printed amongst his Works, Basil. fol. 1570.

Vellum. Folio. xth or XIth cent. [*Harl. Mss.* 2688.]

67.

A Latin Psalter, with Hymns, Antiphonies, etc. A fine manuscript. Vellum. Small Folio. XIIIth cent. [*Harl. Mss.* 2888.]

68.

A fine Lectionary, towards the end of which are several Latin Hymns in old musical notation without lines. Vellum. Small Folio. XIth cent. or earlier. [*Harl. Mss.* 2889.]

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69.

A Lectionary, in Latin, originally belonging to the Monastery of Moissac, in the province of Quercy; the responses of which are finely written in old musical notation without lines. Vellum. Small Folio. XIth cent. [*Harl. Mss.* 2914.]

70.

A Processional, in Latin, containing Hymns, Antiphonies, etc., according to the use of Salisbury. Vellum. Octavo. XVth cent. [*Harl. Mss.* 2942.]

71.

A Processional, in Latin, according to the use of Salisbury. Imperfect at the beginning and end. Vellum. Small Quarto. XVth cent. [*Harl. Mss.* 2945.]

72.

Latin Hymns, according to the use of Salisbury. Vellum. Octavo. XVth cent. [*Harl. Mss.* 2951.]

73.

Latin Hymns for the whole year. The notation without lines. Vellum. Small Quarto. XIth cent. [*Harl. Mss.* 2961.]

74.

"Ordo processionis generalis perpetuo faciendæ singulis annis die octavo mensis Maij, pro liberatione civitatis Aurelianensis." The music throughout is beautifully written. Vellum. Small Quarto, written A.D. 1642. [*Harl. Mss.* 2981.]

75.

A Latin Hymn to the Virgin. Begin. "Clemens et benigna." At the beginning is written, "Liber Sancte Marie Novi Monasterii." Vellum. Quarto. End of the XIIth cent. [*Harl. Mss.* 3013. fol. 1.]

76.

Specimen of early musical notation, written at the commencement of Pope Gregory's Libri Moralium in Job. Begin. "Beate martyr, prospera." Vellum. Folio. XIth cent. [*Harl. Mss.* 3033. fol. 1.]

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77.

Two Books of Airs for the Mean and Bass Viol, some of which are composed by John Bannister, leader of the King's Band [A.D. 1670]. The music is very imperfect, and probably other instrumental parts are wanting. Oblong Quarto. Latter part of the XVIIth cent. [*Harl. Mss.* 3187, 8.]

78.

"De constitutionibus in musica," in verse. Begin. "Constitutionum formas breviter aperiam." fol. 55 *b*.

It is a portion of the "Regulæ rhythmicæ" of Guido Aretinus. See Gerbertus, vol. ii. p. 31.

Rules by Guido Aretinus "de ignoto cantu." Begin. "Temporibus nostris super omnes homines fatui sunt cantores." (Comp. *Harl. Ms.* 281.) fol. 56 *b*.

Printed by Gerbertus, vol. ii. p. 34.

Epistle of Guido Aretinus "de ignoto cantu," omitting the prefatory matter. Begin. "Ad inveniendum igitur ignotum cantum." fol. 58 *b*.

"Quid sit Armonia." Begin. "Armonia est diversarum vocum apta coadunatio. fol. 64 *b*.

A Treatise "de Tonis." Begin. "Tonus dualem significationem habet." fol. 73.

Fifteen chapters from the Micrologus of Guido Aretinus, with the Prologue. fol. 78.

For more complete copies, see *Harl. Ms.* 281, *Sloane Ms.* 4915, *Add. Ms.* 10,335, and *Arund. Ms.* 339. It is printed by Gerbertus, vol. ii. p. 2.

Vellum. Duodecimo. XIIIth cent. [*Harl. Mss.* 3199.]

79.

"Claudii Ptolemei Harmonicorum libri tres, interprete Nicolao Leoniceno." This volume is in the autograph of Franc. Gafurius, the celebrated theoretical writer, whose arms are emblazoned at the commencement. Vellum. Small Folio. Dated A.D. 1499. [*Harl. Mss.* 3306.]

80.

Portions of the work of Boethius "de Musica," namely of lib. i. capp. 13–16, lib. ii. capp. 19–28. Vellum. Folio. xth cent. [*Harl. Mss.* 3595. ff. 50–56.]

81.

A book of Latin Hymns. Imperfect at the commencement. Vellum. Folio. xvth cent. [*Harl. Mss.* 3965.]

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82.

A book containing the words of Anthems by English composers, from the time of King Henry VIII. till towards the end of the 17th century. Small Quarto. Latter part of the XVIIth cent. [*Harl. Mss.* 4142.]

83.

"Musical observations and experiments in musical sounds belonging to the theorie part of music." fol. 1.

"The most exact way for the tuning of an organ, harpsechord, virginal, or espineta." fol. 65.

"A short introduction to the knowledge of descant or composing of music." fol. 69.

Quarto. Early part of the XVIIIth cent. [*Harl. Mss.* 4160.]

84.

The Miracles of the Virgin Mary, in French verse. Near the beginning and in the middle of the volume some parts are set to music. Imperfect at the end. Vellum. Folio. XIIth cent. [*Harl. Mss.* 4401.]

85.

A volume marked at the beginning, "Humfredus Wanley e Coll. Univ. Oxon. Dec. 24, 1697," containing

The first flute part of sundry sonatas, duetts, and trios, by Raffael Cortevil, A.D. 1686; Mr. Keene, Godfrey Finger, Mr. Morgan, Robert King, and Godfrey Keller. p. 1.

Part of a Mass for four voices, with accompaniments, by Giacomo Carissimi. p. 73.

Part of an "Officium B. V. Mariæ musicis aptatum concentibus a Joanne Baptista Bassano." p. 113.

Folio. Latter part of the XVIIth cent. [*Harl. Mss.* 4899.]

86.

"Modus cantandi, secundum [Sanctum] Bernardum." Begin. "Venerabilis pater Sanctus Bernardus." Vellum. Quarto. XIIIth cent. [*Harl. Mss.* 5235. fol. 125.]

See a later copy in Ms. Reg. 5 A. VI. fol. 30 *b*.

87.

Boethius de Musica. From the 23rd chapter of the first book, to the first chapter of the fifth book. Vellum. Quarto. XIIth cent. [*Harl. Mss.* 5237.]

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88.

A collection of French Songs for two and three voices, all anonymous, except one composed by Anth. de Fevin.

Vrai dieu d'amours . . . fol. 2
Pour Francoyse, que plus ne voy 3
Seigneurs, que Dieu vous gard . 4
Et pour vous faire entendre . 5
Je le l'airray. (A. de Fevin.). 6
Maulditz soient ces mariz . . 8
Non mudera ma constance (imperfect) 10
Pensez de faire garnison . . 12
Si j'eusse Marion 13
Tres doulce dame 14
Le bon espoir 16
Souvent je mesbatz 18
Celle qui m'a demandé argent . 19
Dieu la gard la bergerotte . . 20
Adieu solaz 21
Si j'ay perdu par mesdisans . . 22
Si j'aime mon amy (imperfect). 22 *b.*
En despit des faulx mesdisans . 23
Veulx Caron ne scauroit separer . . . . . fol. 24
Helas, j'en suis marri . . . 25
Il n'y a ici celuy 27
Petite fleur cointe et jolie . . 28
A vous non autre 29
Adieu m'amour et mon desir . 31
Royne des flours 33
Royne des flours 34
Royne des flours 35
L'amour de moy si est enclose . 37
Il fait bon aimer l'oysellet . . 39
Non mudera ma constance . . 41
On a mal dit de mon amy . . 42
Mais que ce fust le plaisir . . 44
Dieu gard celle de deshonneur . 46
Vrai Dieu qui me confortera . 48

Several of the illuminated initial letters have been cut out.

Vellum. Quarto: XVIth cent. [*Harl. Mss.* 5242.]

89.

"S. Aurelii Augustini de Musica Libri VI." At the end is the following inscription, "Joannes Arretinus absolvit Venetiis, 1423." Vellum. Octavo. [*Harl. Mss.* 5248. fol. 1.]

90.

A book of Latin Hymns, at one time belonging to Lichfield Cathedral. Imperfect at the beginning. Vellum. Quarto. XVth cent. [*Harl. Mss.* 5249.]

91.

A book of Latin Hymns, etc., neatly written, but imperfect at the beginning and the end. Vellum. Folio. Early part of the XIVth cent. [*Harl. Mss.* 5284.]

92.

A Greek Treatise on Music, in three books, by Manuel Bryennius, who is supposed to have lived in the fourth century. It has been published, together with a Latin translation, by Dr. Wallis, Oxford, 1699.

A Greek Treatise on Music, in three books, by Aristides Quintilianus, a writer of the second century. It has been published, with a Latin translation, by Meibomius, Amsterdam, 1652. Folio. XVth cent. [*Harl. Mss.* 5691.]

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93.

A book of the words of English Anthems, from the time of King Henry VIII. till towards the end of the seventeenth century. Folio. Latter part of the XVIIth cent. [*Harl. Mss.* 6346.]

94.

Musical notes for the Trumpet, representing the cavalry signals *la charge*, *la chamade*, *bouteselle*, *à cheval*, etc.; also the notes for the horn in hunting. Quarto. Early part of the XVIIth cent. [*Harl. Mss.* 6461. fol. 58 *b.*]

95.

"Libellus Musicalis de ritu canendi vetustissimo et novo;" comprised in three books. Begin. "Omnium quidem artium etsi varia sit introductio." Quarto. XVth cent. [*Harl. Mss.* 6525.]

96.

A Madrigal for four voices, intitled "King James his quier," composed by Henry Peacham, and written by him at the end of a book of emblems dedicated to James I. It is thus described in the Harleian Catalogue: "Cantio votiva seu congratulatoria ad Regem, in quatuor partibus, ab alumnis quatuor regnorum, Anglo, sc. Scoto, Gallo, et Hiberno concinenda; ab ipso autore composita." Folio. Beginning of the XVIIth cent. [*Harl. Mss.* 6855. fol. 160 *b.*]

97.

The Psalm "Venite exultemus" in each of the eight ecclesiastical tones. Imperfect at the commencement. This manuscript was written in Spain, with very large notes, and is beautifully executed. Vellum. Large Folio. XVIth cent. [*Harl. Mss.* 7196.]

98.

"A collection of the most celebrated Services and Anthems used in the Church of England, from the Reformation to the Restauration of K. Charles II. [continued to the end of the reign of Queen Anne], composed by the best masters, and collected by Thomas Tudway, D.M., Musick Professor to the University of Cambridge."

The six volumes containing this collection were transcribed by Dr. Tudway for Edward, Lord Harley, to whom they are

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severally dedicated, in the years 1715–1720. At the end of each volume is a table of contents, but throughout there are many inaccuracies as to names and dates. The following is an alphabetical list of the composers, with references to the volumes in which their works are to be found.

ALDRICH (HENRY).

Adaptations to English words of the sixteen following Motetts of Palestrina, Carissimi, Stradella, etc. . . . . Vol. II.

We have heard with our ears. (Palestrina.)
Why art thou so vexed.
My heart is fixed.
The eye of the Lord.
O God, the King of Glory.
Hold not thy tongue.
Give ear, O God.
Behold, now praise the Lord.
Hide not thou thy face.
I look for the Lord.
O Lord, rebuke me not. See WHITE (MATTHEW), Vol. III. in this collection.
O how amiable are thy dwellings.
For Sion's sake I will not hold my peace.
O pray for the peace of Jerusalem.
I am well pleased.
Haste thee, O Lord my God.

The Morning and Evening Service in G . . . . . III.
Anthem. Out of the deep have I called . . . . . *ib.*
——— O praise the Lord . . . . . *ib.*
——— Sing unto the Lord, O ye saints . . . . . *ib.*
——— O Lord, grant the King a long life . . . . . *ib.*
The Evening Service in F . . . . . *ib.*
Anthem. Comfort ye my people . . . . . *ib.*
——— Who is this that cometh from Edom . . . . . *ib.*
——— O Lord, our Governor . . . . . *ib.*
——— O God, thou art my God . . . . . *ib.*
——— Have mercy upon me, O Lord . . . . . *ib.*
The Morning and Evening Service in A major . . . . . IV.
Anthem. I will love thee, O Lord . . . . . *ib.*
——— The Lord is King . . . . . *ib.*
——— Give the king thy judgments . . . . . *ib.*
——— If the Lord himself . . . . . *ib.*
——— O Lord, I have heard thy voice . . . . . *ib.*

AMNER (JOHN).

The Morning and Evening Service in D minor (commonly called Cæsar's in D) . . . . . I.
Anthem. O come hither and hearken . . . . . *ib.*
——— Christ rising again . . . . . *ib.*
The whole Service in G (commonly called Cæsar's) . . . . . III.
The whole Service in D minor . . . . . IV.
Anthem. O sing unto the Lord . . . . . *ib.*
——— Lord, I am not high minded . . . . . *ib.*
——— Remember not, Lord . . . . . *ib.*
——— Sing, O Heavens . . . . . *ib.*

BARCROFT (THOMAS).

The Morning Service in G . . . . . I.
Anthem. O almighty God . . . . . IV.

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BATTEN (ADRIAN).
Anthem. Hear my prayer, O God . . . . . Vol. I.

BEVIN (ELWAY). The whole Service in D . . . . . III.

BISHOP (JOHN).
The Morning Service in D major . . . . . V.
Anthem. O Lord our Governor . . . . . *ib.*

BLOW (JOHN).
The Evening Service in E minor . . . . . II.
Anthem. O Lord, I have sinned (for the funeral of Gen. Monk) . *ib.*
——— I said in the cutting off of my days . . . . . *ib.*
——— The Lord is my shepherd . . . . . *ib.*
The Morning and Evening Service in G . . . . . III.
Anthem. Save me, O God . . . . . *ib.*
——— O Lord God of my salvation . . . . . *ib.*
——— O God, my heart is ready . . . . . *ib.*
——— And I heard a great voice . . . . . *ib.*
——— The kings of Tharsis . . . . . *ib.*
——— Praise the Lord, O my soul . . . . . *ib.*
I will alway give thanks. (The Club Anthem.) . . . . . *ib.*
The whole Service in A major . . . . . IV.
Anthem. I beheld, and lo, a great multitude . . . . . *ib.*
——— O sing unto God . . . . . *ib.*
——— Why do the heathen . . . . . *ib.*
——— We will rejoice . . . . . *ib.*
——— O Lord, thou hast searched me out . . . . . *ib.*
——— Thy righteousness, O God . . . . . *ib.*
——— God is our hope and strength . . . . . *ib.*
——— O God, wherefore art thou absent . . . . . *ib.*

BOWMAN (JOHN). Anthem. Show yourselves joyful . . . . . V.

BRODERIP (WILLIAM).
The Morning and Evening service in D major . . . . . VI.
Anthem. God is our hope and strength . . . . . *ib.*

BRYAN or BRYNE (ALBERTUS). The whole Service in G . . . . II.

BULL (JOHN).
Anthem. Almighty God, who by the leading of a star . . . . I.

BYRD (WILLIAM).
The whole Service in D minor for four voices. (Printed by Boyce for four, five, and six voices.) . . . . . *ib.*
Anthem. Sing joyfully unto God our strength . . . . . *ib.*
——— O Lord, turn thy wrath, (Ne irascaris.) . . . . . *ib.*
——— Bow thine ear. 2d Part. (Civitas sancti tui.) . . . *ib.*
——— O Lord, make thy servant . . . . . *ib.*
——— Save me, O God . . . . . *ib.*
——— Prevent us, O Lord . . . . . *ib.*
Canon. Non nobis Domine . . . . . *ib.*
This Canon is, by tradition, ascribed to Byrd, but it appears nowhere in print under his name during the sixteenth or seventeenth centuries.

CARISSIMI (GIACOMO). See ALDRICH (H.).
Compositions adapted to English words, by H. A. . . . . II.

CHILD (WILLIAM).
The whole Service in D major . . . . . *ib.*
The Morning and Evening Service in F . . . . . *ib.*
The Evening Service in A . . . . . *ib.*
The Evening Service in C minor (transposed a note higher) . . . *ib.*

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The Evening Service in G . . . . . Vol. II.
The whole Service in E . . . . . *ib.*
Anthem. Sing we merrily unto God . . . . . *ib.*
——— O Lord God, the Heathen are come . . . . . *ib.*
——— O praise the Lord . . . . . *ib.*
——— Praise the Lord, O my soul . . . . . *ib.*
——— O Lord, grant the King a long life . . . . . *ib.*

CHURCH (JOHN).
The whole Service in F . . . . . V.
Anthem. O Lord, grant the Queen a long life . . . . . *ib.*
——— Righteous art thou, O Lord . . . . . *ib.*
——— Praise the Lord, O my soul . . . . . *ib.*
——— Lord, thou art become gracious . . . . . *ib.*
The whole Service in E minor . . . . . VI.
Anthem. Turn thy face from my sins . . . . . *ib.*
——— Blessed are those that are undefiled . . . . . *ib.*

CLARKE (JEREMIAH).
Anthem. The earth is the Lord's . . . . . IV.
——— I will love thee, O Lord . . . . . *ib.*
——— Praise the Lord, O Jerusalem . . . . . *ib.*
——— Bow down thine ear, O Lord . . . . . *ib.*

COOPER (JAMES). Anthem. I waited patiently . . . . . V.

CREYGHTON (ROBERT).
The whole Service in C major . . . . . II.
Anthem. I will arise and go to my Father . . . . . *ib.*
The whole Service in E flat . . . . . III.
Anthem. Praise the Lord, O my soul . . . . . *ib.*

CROFT (WILLIAM).
Anthem. We will rejoice (for the thanksgiving, 29 May, 1718.) . V.
——— I will sing unto the Lord . . . . . *ib.*
——— Praise the Lord, O my soul . . . . . *ib.*
——— I will always give thanks . . . . . *ib.*
The Morning Service in D major . . . . . VI.
Anthem. Offer the sacrifice of righteousness . . . . . *ib.*
——— I cried unto the Lord . . . . . *ib.*

FARRANT (RICHARD).
The Morning and Evening Service in A minor. (Printed by Boyce in G.) . . . . . I.
The Kyrie and Credo to the preceding Service . . . . . II.
Anthem. Lord, for thy tender mercies' sake . . . . . IV.

FARRANT (DANIEL?). Anthem. O Lord Almighty . . . . . *ib.*

FERABOSCO (ALPHONSO), Junior. The Evening Service in B flat . . I.

FINCH (The Honourable EDWARD).
The Te Deum in G minor . . . . . VI.
Anthem. Grant, we beseech thee, merciful Lord . . . . . *ib.*

FORDE (THOMAS).
Canon. I am so weary . . . . . I.
——— Haste thee, O Lord . . . . . *ib.*

FOX (—). Anthem. Teach me thy way, O Lord . . . . . IV.

GIBBONS (EDWARD).
Anthem with Prelude. How hath the city sate solitary . . . . *ib.*

GIBBONS (CHRISTOPHER).
Anthem. How long wilt thou forget me . . . . . *ib.*

GIBBONS (ORLANDO).
The whole Service in F . . . . . I.
Anthem. O Lord, increase my faith . . . . . *ib.*
——— Why art thou so heavy, O my soul . . . . . *ib.*

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Anthem. Behold thou hast made my days . . . . . Vol. I.
——— Hosanna to the Son of David . . . . . III.
——— Lift up your heads . . . . . IV.

GIBBS (—). Anthem. Have mercy upon me, O God . . . . . *ib.*

GILES (NATHANIEL).
Anthem. O give thanks unto the Lord . . . . . I.
——— I will magnify thee, O Lord . . . . . III.

GOLDWIN (JOHN).
The whole Service in F . . . . . V.
Anthem. O Lord God of hosts . . . . . *ib.*
——— Hear me, O God . . . . . *ib.*
——— Ascribe unto the Lord . . . . . VI.
——— Thy way, O God, is holy . . . . . *ib.*
——— O praise God in his holiness . . . . . *ib.*
——— I will sing unto the Lord . . . . . *ib.*
——— O be joyful . . . . . *ib.*

GREENE (MAURICE).
Anthem. O sing unto the Lord a new song . . . . . *ib.*
——— Bow down thine ear, O Lord. (Composed ætat. 23.) . *ib.*
——— O God, thou art my God . . . . . *ib.*
——— O give thanks unto the Lord . . . . . *ib.*

HALL (HENRY).
The Morning and Evening Service in E flat . . . . . IV.
Anthem. Let God arise . . . . . *ib.*
——— O clap your hands together . . . . . *ib.*
——— By the waters of Babylon . . . . . *ib.*
——— Comfort ye my people . . . . . VI.
——— The souls of the righteous . . . . . *ib.*

HANDEL (GEORGE FREDERIC).
Te Deum and Jubilate in D major, for the peace in 1713 . . . *ib.*

HART (PHILIP).
Anthem. I will give thanks . . . . . V.
——— Praise the Lord, ye servants . . . . . *ib.*

HAWKINS (JAMES).
The whole Service in A major . . . . . *ib.*
Anthem. O Lord, grant the Queen a long life . . . . . *ib.*
——— My God, my God . . . . . *ib.*
——— Lord, thou art become gracious . . . . . *ib.*
——— Lord, who shall dwell in thy tabernacle . . . . . *ib.*
——— Bow down thine ear, O Lord . . . . . *ib.*
The whole Service in G . . . . . VI.
Anthem. Blessed be thou, Lord God . . . . . *ib.*
——— O Lord my God . . . . . *ib.*
——— Blessed is he that considereth the poor . . . . . *ib.*
——— Merciful Lord . . . . . *ib.*

HAWKINS (JAMES), Junior. Anthem. O praise the Lord . . . . *ib.*

HENRY VIII. (K.).
Anthem. O Lord, the maker of each thing . . . . . III.
This Anthem or Motett is attributed to Henry VIII. chiefly on the authority of Dr. Aldrich.

HOLDER (WILLIAM).
The Evening Service in C major . . . . . II.
Anthem. Thou, O God, art praised in Zion . . . . . *ib.*
——— O praise our God, ye people . . . . . III.

HOLMES (GEORGE).
Anthem. Arise, shine, O daughter of Zion . . . . . V.
——— I will love thee, O Lord . . . . . *ib.*

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HOOPER (EDMUND).
Anthem. Behold, it is Christ . . . . . Vol. I.
——— Almighty God . . . . . IV.

HUMPHREY (PELHAM).
The Evening Service in E minor . . . . . II.
Anthem. Thou art my king, O God . . . . . *ib.*
——— Haste thee, O God . . . . . *ib.*
——— O Lord my God . . . . . *ib.*
——— Like as the hart desires . . . . . *ib.*
——— By the waters of Babyloh . . . . . *ib.*
——— O give thanks . . . . . *ib.*
——— Have mercy upon me . . . . . *ib.*
——— O praise the Lord . . . . . *ib.*
——— Lord, teach us to number our days . . . . . *ib.*
——— O be joyful in the Lord . . . . . *ib.*
——— The king shall rejoice . . . . . *ib.*
——— Hear, O Heavens . . . . . *ib.*
——— I will alway give thanks. (Said to be composed by Humphrey, Blow, and Turner, and therefore called the Club Anthem.) . . . . . III.

HUTCHINSON (JOHN). Anthem. Behold how good and joyful . . IV.

JACKSON (JOHN). Anthem. The Lord said unto my Lord . . . II.

JEWETT (RANDOLPH?). Anthem. I heard a voice from heaven . III.

JONES (CHARLES). The Evening Service in F. . . . . VI.

KING (CHARLES).
The Morning and Evening Service in F . . . . . V.
Anthem. Hear, O Lord, and have mercy . . . . . *ib.*
——— Hear my crying . . . . . *ib.*
——— Sing unto God . . . . . *ib.*
Evening Service in B flat . . . . . VI.

KING (THOMAS?). (More likely to be *Robert*, *William*, or the preceding *Charles.*)
The Morning Service in B flat . . . . . II.

LAMB (BENJAMIN).
The Evening Service in E minor . . . . . V.
Anthem. Unto thee have I cried . . . . . *ib.*
——— O worship the Lord . . . . . *ib.*
——— If the Lord himself . . . . . VI.
——— I will give thanks . . . . . *ib.*

LAUD (—). Anthem. Praise the Lord, O my soul . . . . . IV.

LAWES (WILLIAM).
Canon. She weepeth sore in the night . . . . . I.
Anthem. The Lord is my light . . . . . *ib.*

LOCKE (MATTHEW).
Anthem. When the Son of Man . . . . . IV.
——— Sing unto the Lord . . . . . *ib.*
——— Lord, let me know my end . . . . . *ib.*
——— Not unto us . . . . . *ib.*

LOOSEMORE (HENRY).
Anthem. Put me not to rebuke . . . . . I.
The whole service in D minor . . . . . II.
Anthem. Glory be to God on high . . . . . III.

LOW (EDWARD). Anthem. O give thanks unto the Lord . . . . *ib.*

LUGG (JOHN).
Anthem. Behold how good and joyful . . . . . *ib.*
The whole service in D major . . . . . IV.

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MOLLE (HENRY).
The Evening Service in D . . . . . Vol. I.
The Evening Service in F . . . . . *ib.*

MORLEY (THOMAS).
The Evening Service in D . . . . . *ib.*
Anthem. I am the resurrection . . . . . *ib.*
——— Man that is born of woman . . . . . *ib.*
——— I heard a voice from heaven . . . . . *ib.*

MUDD (—). Anthem. God, which hast prepared . . . . . IV.

MUNDY (WILLIAM).
Anthem. O Lord, I bow the knees of my heart. (The prayer of Manasses.) . . . . . I.

NALSON (VALENTINE).
The Evening Service in G . . . . . V.
The Morning Service in G . . . . . VI.

NORRIS (WILLIAM).
The Morning Service in G minor . . . . . IV.
Anthem. Blessed are they that are undefiled . . . . . *ib.*
——— I will give thanks . . . . . *ib.*

PALESTRINA (PIER LUIGI DA).
Anthem. We have heard with our ears. (One of the Motetts by Palestrina, Stradella, &c., adapted to English words by Dr. Aldrich.) . . . . . II.

PARSONS (ROBERT). Anthem. Deliver me from mine enemies . . III.

PATRICK (NATHAN). The whole Service in G minor . . . . . I.

PORTMAN (WILLIAM). The whole Service in G major . . . . . *ib.*

PURCELL (HENRY).
Anthem. My beloved spake . . . . . II.
——— They that go down to the sea . . . . . *ib.*
——— My song shall be alway . . . . . *ib.*
The Morning and Evening Service in B flat . . . . . III.
Anthem. Rejoice in the Lord alway . . . . . *ib.*
——— Praise the Lord, O my soul . . . . . *ib.*
——— I was glad . . . . . *ib.*
——— O God, thou art my God . . . . . *ib.*
——— Lord, how long wilt thou be angry . . . . . *ib.*
——— O God, thou hast cast us out . . . . . *ib.*
——— Save me, O God . . . . . *ib.*
The whole Service in B flat . . . . . IV.
Anthem. O give thanks . . . . . *ib.*
——— Behold, I bring you glad tidings . . . . . *ib.*
——— Be merciful unto me . . . . . *ib.*
——— Blessed is the man . . . . . *ib.*
——— Thou knowest, O Lord (for the funeral of Queen Mary). *ib.*
The Morning Service in D major . . . . . V.

RAMSEY (JOHN). The whole Service in F . . . . . IV.
Some of the Canons at the end of Vol. I. have Ramsey's name prefixed, but erroneously.

RICHARDSON (VAUGHAN).
Anthem. O Lord God of my salvation . . . . . V.
The Evening Service in C. (A.D. 1713) . . . . . VI.

ROGERS (BENJAMIN).
The Morning and Evening Service in D major . . . . . II.

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ROSEINGRAVE (THOMAS).
Anthem. Arise, shine, for thy light is come. (Composed at Venice, A.D. 1712.) . . . . . Vol. VI.

SHEPHERD (THOMAS). Anthem. Haste thee, O God . . . . . IV.

STONARD (WILLIAM). The Evening Service in C . . . . . I.

STRADELLA (ALESSANDRO).
Motetts, originally composed by him to Latin words, and adapted to English by Dr. Aldrich . . . . . II.

TALLIS (THOMAS).
The whole Service in D minor . . . . . I.
Anthem. I call and cry . . . . . *ib.*
——— Wipe away my sins . . . . . *ib.*
——— With all our hearts and mouths . . . . . *ib.*
——— O Lord, give thy Holy Spirit . . . . . *ib.*
——— Discomfit them, O Lord . . . . . *ib.*

This Anthem, although it could not have been composed by Tallis on the defeat of the Spanish Armada, in 1588, (he having died in 1585,) might have been adapted to English words for that occasion. The whole of the preceding Anthems by Tallis, and probably this one, were originally written in Latin.

TOMKINS (THOMAS).
Anthem. Almighty God, the fountain . . . . . *ib.*
——— O praise the Lord . . . . . III.
——— Glory be to God in the highest . . . . . *ib.*
——— O God, the proud are risen up . . . . . *ib.*
——— Turn thou us, good Lord . . . . . *ib.*

TUCKER (WILLIAM).
Anthem. O give thanks unto the Lord . . . . . *ib.*
——— I will magnify thee, O God . . . . . *ib.*

TUDWAY (THOMAS).
Anthem. The Lord hear thee in the day of trouble . . . . . II.
——— Quare fremuerunt gentes . . . . . *ib.*
——— The Lord hath declared his salvation . . . . . IV.
——— Is it true that God will dwell . . . . . V.
——— Sing we merrily unto God . . . . . *ib.*
——— My God, my God, look upon me . . . . . *ib.*
——— Man that is born of a woman . . . . . *ib.*
——— I am the resurrection . . . . . *ib.*
——— I heard a voice from heaven . . . . . *ib.*
——— I will lift up mine eyes . . . . . *ib.*
——— Sing, O heavens . . . . . *ib.*
——— I will sing unto the Lord (for the victory of Blenheim). *ib.*
——— Thou, O God, hast heard our desire . . . . . *ib.*
The Evening service in B flat . . . . . *ib.*
Anthem. My heart rejoiceth in the Lord . . . . . VI.
——— Behold, how good and joyful . . . . . *ib.*
——— O praise the Lord . . . . . *ib.*
——— Arise, shine, for thy light is come . . . . . *ib.*
——— Plead thou my cause . . . . . *ib.*
——— Give the Lord the honour due . . . . . *ib.*

TURNER (WILLIAM).
The whole Service in A major . . . . . III.
Anthem. O praise the Lord . . . . . *ib.*
——— The King shall rejoice (for St. Cecilia's day, 1697) . . *ib.*
——— The Queen shall rejoice (for the coronation of Queen Anne) . . . . . V.

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Anthem. Behold, now praise the Lord . . . . . Vol. V.
——— Lord, thou hast been our refuge . . . . . *ib.*
——— The Lord is righteous . . . . . *ib.*
The Morning and Evening Service in E major . . . . . *ib.*

TYE (CHRISTOPHER).
The Evening Service in G minor . . . . . I.
O God, be merciful unto us . . . . . IV.
O Lord, deliver me from mine enemies . . . . . *ib.*

WALELY (ANTHONY). The Morning Service in E flat . . . . . VI.

WANLESS (THOMAS). Anthem. Awake up my glory . . . . . V.

WEELKES (THOMAS).
Anthem. O God, grant the King a long life . . . . . III.

WELDON (JOHN). Anthem. Hear my crying, O God . . . . . V.

WILDBORE (ROBERT or JOHN). Anthem. Almighty and everlasting God . . . . . IV.

WILLIAMS (THOMAS). The Evening Service in A minor . . . . V.

WILKINSON (THOMAS).
Anthem. O Lord God, my salvation . . . . . IV.
——— I am the resurrection . . . . . *ib.*

WISE (MICHAEL).
The Morning and Evening Service in D minor . . . . . II.
Anthem. Awake, put on thy strength . . . . . *ib.*
——— The ways of Zion do mourn . . . . . *ib.*
——— How are the mighty fallen . . . . . III.
——— I will sing a new song . . . . . *ib.*
——— O praise God in his holiness . . . . . *ib.*
——— Behold how good and joyful . . . . . *ib.*
The Evening Service in E flat . . . . . *ib.*

WHITE (MATTHEW).
Anthem. O praise God in his holiness . . . . . III.
——— The Lord bless us and keep us . . . . . *ib.*
The music of this Anthem is the same as one of those in Vol. II., said to have been adapted to English words by Dr. Aldrich (*see* "O Lord rebuke me not") from the works of Palestrina, &c.

WOOLCOT (CHARLES).
The Morning Service in G major . . . . . V.
Anthem. O Lord, thou hast cast us out . . . . . *ib.*

At the end of Vol. I. are the following Canons, the composers of which are not ascertained.

O that men would therefore praise the Lord. (To this Dr. Tudway has prefixed the name of Thomas Morley, but his authority cannot be depended upon.)
Music divine, the mirror of the arts.
Miserere mei, Domine.

In the *Additional Mss.* No. 11,587 and 11,589, is a Catalogue, in musical notation, of this collection, with remarks on the several compositions, by Dr. Burney.

6 vols. Quarto. A.D. 1715 to 1720. [*Harl. Mss.* 7337–7342.]

99.

A single voice part of a collection of French, Italian, and English Songs and Psalms. It formerly belonged to John

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Duke of Newcastle, whose engraved book-plate appears inside the cover.

Divin objet, qui ravisses les sens . . . . . fol. 5
Se voi, luci amate 6
La vita alberga 7
Tell me, you wandering spirits 8
Our ears have heard . . . . 8 *b.*
S'io moro, che dira 9
Fanciulla son io 10
A chi, lasso, credero 11
Amys, qu'on se reveille . . . 12
N'entendes vous pas 13
Blessed are they that perfect are 14
Repicavan las campanilias . . 15
Cloris est belle . . . . . 15 *b.*
Ye children, which doe serve . 16
Enfans de Bacchus, ines amys . 17
Con bell sigilla 18
When shall I see my captive hart 19
A toy, gros bour soufié . . . 20
Avant le moment bien heureux . . . . . fol. 21
Si mes soupirs sont indiscrets . 22
Sure 'twas a dreame 23
Je ne cognois que trop . . . 24
Non mi date più pene . . . 24 *b.*
Amys, si vous me voules croire . 26
Alla cathia pastore 27
Je te quitte, Sylure 28
Si tochi tambura . . . . . 28 *b.*

Reversing the volume, are the following:

Ye men on earth. 66th Psalm. f. 7 *b.*
All people that on earth doe dwell. 100th Psalm . . . . . 8 *b.*
Sing ye with praise. New tune. 96th Psalm . . . . . 9 *b.*
Go tell my most malicious fate. (Em. Heath.) . . . . . 10 *b.*

Oblong Quarto. XVIIth cent. [*Harl. Mss.* 7549.]

100.

Fragments of old Songs and Church Music of the time of Henry VIII. and Elizabeth, described by Wanley as "containing a collection of old Songs, etc., used within and about the bishoprick of Durham";—a single voice part only, and very much mutilated. The names of these composers are given, H. Astone, Mr. Heath, Mr. More, Robert Johnson, and William Mundye. The following are the titles of the pieces.

Lytelle byrdes flatterith most (imperfect) . . . . . fol. 84
My lady is a prety on . . . 85
Ave, Domyna, Sancta Marya, moost myghtfulle myrrore. (H. Astone.) . . . . . 86 *b.*
Why dyde the gentels frett and fume 89
Ponder my wordes, O Lorde . 90
Geve to the Lorde, ye potentates . . . . . 91 *b.*
When truth is tryed . . . 93 *b.*
O come, let us synge unto the Lord 94
I, wofull wretchyd wight . . 95 *b.*
Te Deum. We knowlege thee 98
Hey downe, downe. (Qd. Mr. Heath.) . . . . . 100 *b.*
Printed by Ritson, *Antient Songs*, 1790, p. 134.
In Creat, when Dedylus fyrst began . . . . . fol. 103
Rejoyse, O prysoners (no musical notes) . . . . . 103 *b.*
Erravi, sicut oves 104
Ad Dominum, cum tribularer. (Mr. More.) . . . . . 104 *b.*
Sagitte potentes 105
If I be wanton, I wotte welle why . . . . . 105 *b.*
Alone walking and oft musing 106
Ty the mare, tomboy. (Rob. Johnson.) 111
Printed by Ritson, *ib.* p. 130.
Aryse, aryse, I say 114
That of wysse men . . . . 114 *b.*
Houghe the tankerd . . . 115 *b.*
What tyme Appelles . . . 116
I may well banne . . . . *ib.*
Take hede bytyme . . . . 116 *b.*

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Fylle the poot, mayd . fol. 116 *b.* Prepare you, time werith awaye.
Printed by Ritson, *ib.* p. 136. (W. Mundye.) . . fol. 117

Folio. XVIth cent. [*Harl. Mss.* 7578.]

Bound up in the same volume are some pieces for the lute, of the XVIIth cent., amongst which is a Galliard by J. Coperario, fol. 120 *b.*, and another by Alfonso Ferabosco, fol. 121.

101.

An Antiphonary, in Latin, splendidly written, having the initial letters beautifully painted. The volume is supposed, from the form of the musical notes, to have been written in Germany. It is imperfect at the end. Vellum. Large Folio. XVth cent. [*Lansd. Mss.* 460.]

102.

A Latin Breviary, with musical notes, according to the use of Salisbury. Imperfect at the beginning and end. Vellum. Large Folio. Early part of the XVth cent. [*Lansd. Mss.* 461.]

103.

A Latin Antiphonary according to the use of Salisbury. Imperfect at the commencement. On some spare leaves at the beginning and the end are Hymns, with "Kyrie eleison," etc., in a later hand. Vellum. Large Folio. Early part of the XVth cent. [*Lansd. Mss.* 462.]

104.

A Latin Service Book according to the use of Salisbury. Imperfect at the beginning and end. Vellum. Large Folio. Early part of the XVth cent. [*Lansd. Mss.* 463.]

In all probability, this and the three preceding volumes belonged to the cathedral church of Norwich.

105.

A volume known by the name of The Manuscript of Waltham Holy Cross Abbey, compiled from the works of various authors, and transcribed by John Wylde, Precentor of the said abbey. It is fully described in the general Catalogue of the Lansdowne Manuscripts, and also analysed and commented on at great length by Dr. Burney and Sir John Hawkins in their Histories of Music. The following is a brief recapitulation of its contents.

"Musica Gwydonis Monachi, Monacordum dicta." A Treatise chiefly founded upon the writings of Guido Aretinus, divided into two parts, "Musica Manualis" and "Tonale," and probably compiled by John Wylde. The prologue begins, "Quia juxta sapientissimum Salomonem," and the first chapter, "Hujus artis inventorem" . fol. 1

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A short Treatise "De Octo Tonis." Begin. "Septem orbes 7. planetarum" . . . . . fol. 49

A mystical Gamut (described in hexameter verses by a Monk of Sherborn) the original of which is ascribed to St. Mary Magdalene. Begin. "Felix Magdalene cantandi prominet arte." At the end is, "Qd. Kendale" . . . . . 49 *b.*

The intervals of the Scale exemplified 53

"Antiphona per quam ascenditur a Gamma usque ad De la sol". . . 54

A Treatise "de origine et effectu musice speculative." Begin. "Musica est sciencia recte canendi" 55

"Speculum cantancium sive psallencium," containing the Formulæ of St. Gregory, St. Augustin, and St. Bernard. Begin. "Quia omnes 7. sciencie" . . . . . 58 *b.*

"Metrologus Liber." Begin. "In nomine sancte et individue Trinitatis incipit de plana musica, id est, brevis sermo. *Quid est Musica.* Musica est pericia modulacionis" 60

It is chiefly a compilation from the Micrologus of Guido Aretinus, who is here called Guido de Sancto Mauro. Another copy of this treatise is in the *Arundel Ms.* 130, but with some additional chapters at the end.

"Octo Tonorum Tractatus metricus." Begin. "Primus est tonus re la, re fa que secundus" . . . . . 67 *b.*

A Treatise intitled "Tonale." Begin. "De origine musice artis" . 68

"Distinccio inter colores musicales et armorum heroum." Begin. "Numerus sexdecim" . . . . . 87 *b.*

"Regule Magistri Johannis Torkesey de 6. speciebus notarum simplicium," etc. Begin. "Ad habendam perfectam noticiam . . . 89

"Regule Magistri Johannis De Muris de distancia et mensura vocum"; compiled by J. Wylde. Begin. "Intendentes sciencie musicalis" . 94

"Regule Magistri Thome Walsingham de figuris compositis et non compositis, et de cantu perfecto et imperfecto, et de modis." Begin. "Cum sit necessarium juvenilibus" . . . . . 97 *b.*

A "Tretis contrivid upon the Gamme, for hem that wil be syngers or makers or techers;" by Lyonel Power. Begin. "For the ferst thing of alle" . . . . . 104 *b.*

"A litil Tretis acording to the ferst Tretis of the sight of Descant;" apparently a supplement to the preceding. Begin. "Ferst for the sithgt of Descant" . . . . . 112 *b.*

"Tretises diverse of musical proporcions, ferst in Englisshe, and than in Latyne." Begin. "Now passid al maner sightis of Descant." At the end of the English part is, "Secundum Chilston" 116

At the dissolution of Waltham Abbey this volume appears to have fallen into the hands of Thomas Tallis, Gentleman of the Chapel Royal in the time of K. Henry VIII. and during the three succeeding reigns. His name (no doubt an autograph) is upon the last leaf. Vellum. Quarto. XVth cent. [*Lansd. Mss.* 763

At the end of the above *Lansdowne Ms.* (of which there is a modern transcript in *Add. Ms.* 4912) is inserted a letter from Dr. John Wallis, with remarks on an ancient Greek Ms. containing a collection of Hymns and Anthems composed for the use of the Greek church at Constantinople, with an account of the art of singing, musical notes, etc. This is followed by a more detailed description of the Ms., drawn up by

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Wanley, in whose possession it then was, and by whom it was offered for sale to the Bodleian Library in 1698. See Hawkins's *Hist. of Musick*, vol. i. p. 392. A similar treatise on the Greek musical notes may be found in the *Harl. Ms.* 5544.

106.

Fragments of Songs from a Play called "The Buggbears."

Lend me, you lovers all (apparently a Solo with Chorus) . . . . fol. 75
My sowre is turnd to sweete (a Solo) . . . . . *ib.*
Sith all our greefe is turnde to blyss (for three voices; imperfect) . . 75 *b.*

From the rests at the commencement of the Songs it is probable that there was an accompaniment for instruments, or that other voices are wanting to fill up the same. Folio. Latter part of the XVIth cent. [*Lansd. Mss.* 807.]

107.

The five books of Boethius "De Musica," beautifully transcribed and illuminated, but here divided into three books. Vellum. Large Folio. Early part of the XIVth cent. [*Burney Mss.* 275. p. 714.]

Printed with emendations, by Glareanus. fol. Basil. 1570.

108.

A Hymn to Saint James of Persia, in Greek, with the musical notation. Begin. Ἐθαυμαστώθης, Ιακωβε. fol. 6. Vellum. Folio. XIIIth cent.

The CXXXIV. Psalm in Greek, with musical notation (imperfect). fol. 7. Duodecimo. XVIth cent. [*Burney Mss.* 276.]

109.

A Hymn, apparently in harmony of two parts. Begin. "Amor Patris et Filii." Vellum. Small Folio. XIIIth cent. [*Burney Mss.* 357. p. 30.]

110.

Extracts from the "Musica Disciplina" of Aurelianus Reomensis. fol. 1.

Printed by Gerbertus, *Script. Eccles. de Musica*, vol. i. p. 29.

"Musicalis Institucio, a Boetio in Latinum translata de Greco"; in five books. fol. 6 *b.*

Printed amongst the works of Boethius, fol. Basil. 1570.

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"Scolica Enchiriadis de musica," by Ubaldus, or Hucbaldus, Monk of St. Amand, near Valenciennes. fol. 63 *b*.

Printed by Gerbertus, *Script. Eccles. de Musica*, vol. i. p. 152.

A Treatise on Music, by Berno, Abbot of Reichenau, in the diocese of Constance, (who died A.D. 1048,) intitled "Tonarius." Begin. "Omnis igitur regularis monocordi constitutio." fol. 87 *b*.

Printed by Gerbertus, *ib.* vol. ii. p. 63, with the addition of a prefatory address, not in the Ms.

Vellum. Folio. XIth cent. [*Arund. Mss.* 77.]

111.

A Latin Breviary according to the use of Salisbury, with musical notes. fol. 1.

"Metrologus liber de plana musica;" very faultily written. fol. 100.

See another copy in *Lansdowne Ms.* 763. fol. 60.

Vellum. Folio. Written for Henry Percy, Earl of Northumberland, between the years 1446–1461. [*Arund. Mss.* 130.]

112.

Hymns, with musical notation, in Latin, French, and English.

O labilis, o flebilis hominis condicio . . . . . fol. 153
Magdalene, Laudes plene . . . . . 153 *b*.
Cantus de Domina, post cantum Aalis, in Latin and French. Begin. "Flos pudicicie . Flur de virginite" . . . . . *ib*.
Angelus ad Virginem. (Hymn for the Annunciation) 154
The milde Lomb isprad o rode. (Hymn on the Crucifixion) . . . . *ib*.
Worldes blis ne last no throwe . . . . . *ib*.
Spei vena, melle plena. (Verses on M. Magdalen) . . . . . 154 *b*.
Jesu Christes milde moder stud. (A translation of the Hymn "Stabat Mater.") . . . . . *ib*.
Salve Virgo Virginum 155
Veine pleine de ducur . . . . . *ib*.
Bien deust chanter. (In praise of the Virgin) . . . . . *ib*.
Alleluya. Virga ferax . . . . . 200 *b*.
Risum facit. (Harmony of 2 parts?) . . . . . 201 *b*.

Vellum. Quarto. XIIIth cent. [*Arundel Mss.* 248.]

113.

A Tract on Music. Begin. "Expedit et consonum est racioni." With examples in the eight tones. fol. 32.

A Tract on Music. Begin. "Volentibus ad musice artis noticiam." fol. 80.

Small Quarto. End of xvth cent. [*Arundel Mss.* 299.]

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114.

Various Treatises on Music, chiefly by Guido Aretinus.

"Micrologus Guidonis, de arte musica." fol. 97.
Printed by Gerbertus, *Script. Eccles. de Musica*, vol. ii. p. 2.

"Rithmi ejusdem;" written as prose. fol. 103.
Printed by Gerbertus, *ib.* vol. ii. p. 25.

Rules of Guido "de ignoto cantu." Begin. "Temporibus nostris super omnes." fol. 104.
Printed by Gerbertus, *ib.* vol. ii. p. 34.

"Epistola Guidonis ad Michahelem monachum." (See *Harl. Ms.* 281 and 3199.) fol. 106.
Printed by Gerbertus, *ib.* vol. ii. p. 43.

"De mensura fistularum." Begin. "Fistularum mensura, ut a quibusdam." fol. 108 *b*.

"Organistrum." Begin. "Organicam quicunque liram." fol. 109.

Vellum. Quarto. XIIIth cent. [*Arundel Mss.* 339.]

115.

A Book of Latin Hymns for the Festivals throughout the year, set to music in old notation without lines. Vellum. Small Quarto. XIIIth cent. [*Arundel Mss.* 340.]

116.

A Table of Weights. Begin. "As habet uncias duodecim," set to music in old notation. Vellum. Octavo. XIth cent. [*Arundel Mss.* 356. fol. 45.]

117.

Music on a stave of six lines, with the three clefs F, C, and G marked at their relative distances, to the words "Pulchra es, amica mia." Vellum. Small Quarto. XIIIth cent. [*Arundel. Mss.* 505. fol. 50.]

118.

A collection of Hymns sung in the principal festivals of the Greek Church, from September to April, adapted to musical notes by Johannes Cucuzelus. Among these Hymns are some attributed to other authors, as Johannes Lampadarius, Georgius Sguropulus, and Manuel Chrysaphes. Small Quarto. XVth cent. [*Arund. Mss.* 527.]

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119.

A volume containing the second, third, and fourth Concertos of George Frederic Handel, in score, in the handwriting of the composer, signed at the end "G. F. H., March 25, 1735." The third Concerto differs in some parts from the copies afterwards printed, and may therefore be the first sketch. The fourth concludes with a vocal chorus to the word Hallelujah, upon a subject resembling the last movement of the said Concerto, and which the composer afterwards introduced in his Oratorio of "Time and Truth." Quarto. [*George III. Mss.* 317.]

120.

"Concert of antient vocal and instrumental music, established A.D. 1776, with a catalogue of the several pieces performed since its institution" [to the year 1792]. Quarto. [*George III. Mss.* 318.

121.

"Recueil de Chansons choisies en Vaudevilles, pour servir a l'histoire anecdote, depuis 1600 jusqu'à 1749." To each volume is annexed an alphabetical table of names in connexion with the poetry. The music consists of French airs, mostly of an early date. 8 Vols. Quarto. [*George III. Mss.* 330–337.]

There is a more complete copy of this very curious collection in the *Egerton Mss.* 814–817.

122.

"Dicta Philippi [de Greve], quondam Cancellarii Parisiensis;" consisting of Latin Hymns, moral and satirical verses, etc. adapted to music; also French Songs, the poetry by Colard le Boutillier, Messire Raouls, Jehan de Nuefville, Messire Gasses Brulez, and Messire Regnaut, Castellain de Couchy.

Ave gloriosa virginum . . . . . fol. 3
O Maria, virginei flos. (*De Beata Maria*) . . . . . 7 *b.*
Inter membra singula. (*Disputatio membrorum*) 12
This is the fable of the members rebelling against the belly.
Homo, vide que. (*Angaria Christi in cruce*) 20
O mens, cogita. (*De miseria hominis*) . . . . . 20 *b.*
Homo, considera. (*De miseria hominis*) . . . . . 22 *b.*
Quisquis cordis. (*Disputatio cordis et oculi*) . . . . . 24 *b.*
Nitimur in vetitum. (*De reprehensione hominis*) . . . . . 25 *b.*
Pater sancte, dictus. (*De Innocentio pontifice*) . . . . . 26 *b.*
Cum sit omnis caro fenum . . . . . 27 *b.*
Veritas, equitas. (*De prelatis*) . . . . . 28 *b.*

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Minor natu filius. (*De filio prodigo*) . . . . . fol. 36
Vitia virtutibus obvia . . . . . 37 *b.*
Bulla fulminante. (*De curia Romana*) . . . . . 38 *b.*
Suspirat spiritus . . . . . 39 *b.*
Mundus a mundicia. (*De prelatis*) 41
Homo natus ad laborem 42
Laqueus conteritur. (*De innocentibus*) 43
Agmina milicie. (*De Sancta Katerina*) 45
Festa dies agitur 47
Sol est in meridie . . . . . 47 *b.*
Luto carens et latere 48
Tempus est gracie . . . . . 48 *b.*
Veni, Sancte Spiritus 49
In Salvatoris nomine 50
In veritate comperi . . . . . 52 *b.*
Venditores labiorum. (*De advocatis*) . . . . . 56 *b.*
Cunctipotens genitor 58
Kyrie, fons bonitatis . . . . . 59 *b.*
Gloria in excelsis . . . . . 62 *b.*
Gloria in excelsis. (*In triplici die*) 64
Superne matris gaudia. (*De omnibus Sanctis*) 66
Salve, mater Salvatoris. (*In Purificatione*) . . . . . 69 *b.*
Stella maris. (*De Beata Virgine*) 75
Quam dilecta 78
Rex Salomon fecit templum 83
Jocundare, plebs fidelis 87
Kyrie, celum creans 92
Hoc concordes in testimonio 94
Resurrexit nostra redemptio 95
Gratuletur plaudeus . . . . . 95 *b.*
*Summe Trinitati . . . . . 96 *b.*
*Homo quidam fecit 98
*Terribilis est locus 99
*Benedic, Domine. (Colard le Boutillier) 100
*Qui sunt hi. (Messire Raouls) 101
*Cesaris in sortem 102
Desore mais est. (Jehans de Neufville) . . . . . 102 *b.*
De boine amor. (Messire Gasses Brulez) . . . . . 103 *b.*
*Te sanctum Dominum . . . . . 104 *b.*
En tous tans doit li hom . . . . . 105 *b.*
*Melchisedech vero 107
La douche vois. (Reignaut, Castellain de Couchy) . . . . . 108 *b.*
*Isti sunt sancti 110
*Martinus Abrahe sinu. (Li Castellain de Couchy) . . . . . 111 *b.*
Dieus, je fui ja 113
*Sint lumbi vestri 114
Ki bien violt amors descrire 115
Amours ke cuer . . . . . 116 *b.*
Li rousignos chante 117
*Ego te tuli 131
After these follow Latin Hymns for the festivals of Palm Sunday, the Purification of the Virgin, St. Mark, etc., with musical notes, and directions where they should be sung; all written by a later hand . 132 *b.*

Note.—The pieces marked thus (*) are by a later hand of the xvth cent., which has barbarously written over and partly erased the original French songs.

Vellum. Duodecimo. End of the xiiith cent. [*Egerton Mss. 274.*]

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123.

A Treatise on Music, by Isidore, Bishop of Seville, who wrote in the seventh century. Begin. "Musica est peritia modulationis." Originally in nine chapters, but the present copy completed only as far as the middle of the eighth. Vellum. Folio. End of the XIIIth cent. [*Egerton Mss.* 630. fol. 224 *b.*]

Printed by Gerbertus, *Script. Eccles. de Musica*, vol. i. p. 19.

124.

"Chansonnier, ou Recueil de Chansons annecdotées, depuis l'année 1600 jusqu'à present, 1744." 4 Vols. Quarto. [*Egerton Mss.* 814–817.]

See a more complete copy in *George III. Mss.* 330–337.

125.

An Icelandic Service Book, with musical notes. A later hand has added Psalms and Hymns for different occasions. Folio. XVIth cent. [*Sloane Mss.* 503.]

126.

A miscellaneous musical collection, containing the tablature with exercises for the lute, instructions on music in general, etc., with a variety of curious pen and ink drawings; also songs, quotations, and annotations in Latin and German, neatly transcribed by Johannes Stobæus, Chapel Master to the Elector of Brandenburg. Quarto. Dated Regiomonti, A.D. 1640. [*Sloane Mss.* 1021.]

127.

A volume of Muscovite Hymns, with musical notes; stated in the Ms. Sloane Catalogue to have been bought in Moscow, A.D. 1662. Duodecimo. XVIIth cent. [*Sloane Mss.* 1335.]

128.

Original Letters from John Baynard, John Carr, and John Heptinstall, to Dr. William Holder, relative to the publication of his Treatise on Harmony, in 1692–1694. Quarto. [*Sloane Mss.* 1388. fol. 55.]

129.

An original warrant of Queen Elizabeth to "Thomas Gyles, maister of the children of the cathedrall churche of St. Paule, within our cittie of London, to take upp suche apte and

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meete children as are most fitt to be instructed and framed in the arte and science of musicke and singinge, as may be had and founde out within anie place of this our realme of England or Wales." Dated "Grenewich, 26 day of Aprill, in the xxviith yeare of our reign." A.D. 1585. [*Sloane Mss.* 2035. fol. 116.]

130.

"Prælectiones Musicæ in Ædibus Gresham," by John Taverner, in the year 1610. These lectures, nine in number, are partly in Latin and partly in English, and are in the author's handwriting. Quarto. [*Sloane Mss.* 2329.]

131.

A small Latin Service Book, with musical notes. Duodecimo. XVIth cent. [*Sloane Mss.* 2637.]

132.

Allemands, Gigues, Corantes, Sarabands, etc., in tablature similar to that for the lute; in the handwriting of J. A. Kæmpfer. Oblong Quarto. XVIIth cent. [*Sloane Mss.* 2923. ff. 3–36.]

133.

"An essay tending to the making out a probability of guesse and conjecture att the temperature and disposition, by the severall musicall modulations of the voyce in ordinary speech and discourse." Quarto. XVIIth cent. [*Sloane Mss.* 3087. fol. 32.]

134.

A volume, very neatly transcribed, containing Turkish, Persian, and Arabic Songs. Annexed to the book is a complete index in Latin, according to which the original cover bore the following inscription, "Dominus ac Poss^{or}. Ali Beg Essanturi sive Cymbalista a musicis Imperatoris Mahummedi," anno 1060[?]. Oblong Quarto. XVIIth cent. [*Sloane Mss.* 3114.]

135.

A book bearing the name of Charles Cavendysshe, containing some pieces of music in two parts, without words. Oblong Quarto. XVIIth cent. [*Sloane Mss.* 3992.]

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136.

Two letters addressed to Sir Hans Sloane, in 1705–6, by Thomas Salmon, respecting music. It is presumed this is the same Thomas Salmon who, in 1672, published an essay for simplifying music by reducing all the cleffs to one universal character. Folio. [*Sloane Mss.* 4058. fol. 109.]

137.

Fragment of a collection of Hymns for the service of the Greek Church, with musical notes; some of which were composed by Manuel Chrysaphes and Johannes Lampadarius. Duodecimo. XVth cent. [*Sloane Mss.* 4087.]

138.

Miscellaneous notes and calculations, chiefly relating to the scale of music proposed by John Birchensha. fol. 1.

"Compendium musicæ. Bredæ Brabantinorum, pridie Calendas Januarias, anno 1618 completo." At the end is the following note: "Hic libellus fuit paulo post hanc excriptionem typis impressus, preposito hoc titulo, Renati Des Cartes Musicæ compendium, Trajecti ad Rhenum, anno 1650, in quarto." fol. 33.

A printed sheet, being an "Animadversion," by John Birchensha, of a book about to be published by him, intitled "Syntagma musicæ." fol. 47.

"Psalme 100 [harmonized] by John Dowland, Doctor of Musicke." fol. 52.

"Grieve not, deare love," an air by Henry Lawes. fol. 54.

"Amor vittorioso," and "La sirena." Two balletti without words. fol. 54.

Rough notes, etc., concerning the theory of music. fol. 61. Folio. XVIIth cent. [*Add. Mss.* 4388.]

139.

Directions "to make chimes." Folio. Dated 18 Feb. 163½. [*Add. Mss.* 4459. fol. 18 *b.*]

140.

Songs, some with words, others with the lute part only. The names of the following composers are given: John Hey-

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woode, John Taverner, John Shepherde, Robert Johnson, and Thomas Tallis.

Synce thou arte false to me. fol. 54
Thestilis, a seely man . . . *ib.*
Ane have I loste . . . . . *ib.*
What harte can thinke. (Mr. Heywoode.) 55
Alleluya. (Mr. Taverner.) . *ib.*
Igitur, O Jhesu. (Mr. Shepherde.) 56
And shall my faithe have this refuse . . . . . *ib.*
Benedicam Domino. (Mr. Johnson.) 57
O Lorde, with all my hearte. (Mr. Johnson.) . . . . *ib.*
In nomine Domini. (Mr. Taverner.) . . . . . 57 *b.*
Domine Jhesu . . . . . *ib.*
Je file 58
My litell pretie one . . . fol. 59
What cause have I 59
I lothe that I did love . . . *ib.*
Com now to me, my faithfüll wife . . . . . 59 *b.*
Come, Holy Ghoste . . . . *ib.*
For he that is myghtie . . . 60
A piece in five parts, without words . . . . . 60 *b.*
What man is he. (Imperfect.) 61
Madonna 62
Tu nimirum. (Mr. Talis.) . . 62 *b.*
Trio without words, signed Æ. *ib.*
A Canon, "two partes in one, upon *O Lux*, in a nynthe." . 63.
A Canon, "two partes in one, upon *Verbum caro factum est.*" *ib.*
A Canon, "two partes in one." *ib.*

Folio. xvith cent. [*Add. Mss.* 4900.]

141.

A volume containing Treatises on Music, being a copy made for Dr. Pepusch of part of Tiberius, B. IX. in the Cottonian Library, which part was subsequently destroyed by fire.

"Regulæ cum maximis Magistri Franconis, cum additionibus aliorum musicorum, compilatæ a Roberto de Handlo" . . . . . p. 1

Thomas Morley, in the Annotations on his Introduction to Music, 1597, says "Franco is the most ancient of all those whose works of practical music have come to my hands; one Roberto de Haulo [Handlo] hath made as it were commentaries upon his rules, and termed them additions." Handlo's Commentaries bear date 1326, and Franco, who was scholastic of Liege, wrote in the latter half of the twelfth century. It contains a very full account of the ancient notes, ligatures, etc. Begin. "*Franco.* Gaudent brevitate moderni, etc. *Handlo.* Erectæ longæ sive perfectæ sint."

See Gerbertus, *Script. Eccles. de Musica*, vol. iii. p. 1.

"Incipit tractatus diversarum Figurarum, per quas dulces modi discantantur, et ideo sequendo ordinem tenoris, scilicet alterius temporis, secundum Egidium [Johannem] de Muris vel de Morino," etc. A treatise founded on the works of John De Muris 22

See Gerbertus, *ib.* vol. iii. p. 190.

An anonymous Treatise on the science of Music in general, founded on the writings of Boetius, Guido, and Franco. Begin. "Pro aliquali notitia de musica habenda." 34

Another anonymous Treatise, begin. "Cognita modulatione melorum." . 112

Another anonymous Treatise, begin. "Est autem unisonus." 188

Another anonymous Treatise, begin. "Cum in isto tractatu." 195

See other copies of these three treatises in *Ms. Reg.* 12 c. vi.

Folio. Early part of the XVIIIth cent. [*Add. Mss.* 4909.]

A full account of this volume is given in Sir J. Hawkins's *History of Music*, vol. ii. pp. 175–201.

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142.

A volume containing:

Extracts from Dethlevus Cluverus, " Disquisitiones Philosophicæ, oder, Historische Anmerckungen," etc. 2d pt. 4to. Hamb. 1711; in *German.* fol. 1.

An anonymous Latin treatise, begin. " Sonus consideratus in genere." fol. 12. End of XVIIth cent.

" A collection of rules in musicke from the most knowing masters in that science, with Mr. Birchensha's six rules of composition, and his enlargement thereon, to the Right Hon^ble^. William Lord Viscount Brouncker, etc., collected by mee, Silas Domvill als. Taylor;" written about 1669. fol. 41.

The other masters named are Christopher Simpson and Matthew Locke, by the latter of whom, at fol. 45, are rules for playing from a basso continuo, and at fol. 68, two Canons in three parts. Silas Taylor was an intimate friend of M. Locke, and is better known as the author of a " History of Gavelkind."

" Tractat von der Musicalischen Composition," by N. N. Böhmer, organist of St. Michael's Church in Luneburg. fol. 70. XVIIIth cent.

Folio. [*Add. Mss.* 4910.]

143.

A volume in Scottish orthography, intitled " The Art of Musïc collecit out of all ancient Doctouris of Music." Begin. " Quhat is mensural music?" On the first page is written, in a more recent hand, " Liber Collegii Musæi Minervæ, ex dono Fra. Kinaston, Reg^tis^. 1635." Folio. XVIth cent. [*Add. Mss.* 4911.]

144.

A transcript made for Dr. Pepusch of the Manuscript No. 763 in the Lansdowne collection, commonly called the Manuscript of Waltham Holy Cross Abbey. Folio. Early part of the XVIIIth cent. [*Add. Mss.* 4912.]

145.

" Theorica Musice Franchini Gafuri, Laudensis"; in five books, dedicated to Lodovico Maria Sforza, Duke of Bari. Folio. End of the XVth cent. [*Add. Mss.* 4913.]

This work was printed at Naples, in 1480.

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146.

" Brevis Musicæ Isagoge, Joanne Frisio, Tigurino, Authore; accesserunt priori editioni omnia Horatii carminum genera; item Heroica, Elegiaca, etc., quatuor vocibus ad æquales, in studiosorum adolescentum gratiam composita. Tiguri, apud Frosch[ium], 1555." Quarto. XVIIIth cent. [*Add. Mss.* 4914.]

The original printed copy of this work contains only one out of the four equal voice parts. This Manuscript having them in partition is therefore more complete. It appears by the preface to the printed book, that the tenor part was the only one composed by Frisius, the other three being added by his friend Henricus Textor, and probably published separately at a later period.

147.

A volume containing Treatises on Music, by Guido Aretinus and others; copied from a manuscript in Baliol College, Oxon.

" Micrologus, id est brevis sermo in musica, editus a domino Guidone, piissimo monacho, et peritissimo musico." p. 1.
It agrees with the copy printed in Gerbertus, *Script. Eccles. de Musica*, vol. ii. pp. 2-24.

The " Regulæ Rhythmicæ " of Guido (written here as prose); with the five prefatory verses. p. 33.
Printed *ib.* vol. ii. pp. 25-33.

The Rules " de ignoto cantu," by the same. p. 42.
Printed *ib.* vol. ii. pp. 34-37.

" Epistola Guidonis ad amicum suum." p. 47.
Printed *ib.* vol. ii. pp. 43-50.

Dialogue on Music, attributed to Oddo, Abbot of Cluny. Begin. " Quid est musica ? Veraciter canendi scientia." (See *Harl. Ms.* 281.) p. 62.
Printed *ib.* vol. i. pp. 252-264.

The Prologue to the " Tonarius " of Berno, Abbot of Reichenau, addressed " Domino Deoque dilecto Piligrino." p. 85.
Printed *ib.* vol. ii. pp. 62-79.

Quarto. XVIIIth cent. [*Add. Mss.* 4915.]

148.

A tract containing extracts from Isaac Casaubon's Latin version of Athenæus, edit. Lugd. 1657; chiefly on ancient musical instruments. Quarto. XVIIIth cent. [*Add. Mss.* 4916.]

149.

" Observations concerning Musick, made anno Domini 1705 or 1706, by the Rev. Mr. Bedford, Chaplain to the Haberdashers' Hospital, at Hoxton, near London." Small Quarto. [*Add. Mss.* 4917.]

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150.

" Traité de la Musique moderne, avec quelques remarques sur la musique ancienne, par A. D. V., 1702." According to the preface, this treatise should consist of three parts, but the first part only is in Manuscript. Small Quarto. [*Add. Mss.* 4918.]

151.

" The practicall theory of Musick, to perform musick in perfect proportions, and to set out the proportions upon the viol, so that they may fall right upon the frets, 1702." Small Quarto. [*Add. Mss.* 4919.]

152.

" Utile et breve regule di canto, composite per Maestro Zoanne di Spadari, da Bologna." Begin. " Nel canto figurato overo mensurato." Small Quarto. Written in the year 1510. [*Add. Mss.* 4920.]

153.

" An abstract of the accounts the Royal Society has given of the Authors who have wrote upon Music, that have appeared since the first institution by King Charles, to the present time, in their works intitled ' The Philosophical Transactions;' by James Grassineau, 1743." ' Small Quarto. [*Add. Mss.* 4921.]

154.

" Regole per il contrappunto." At the end is a piece of music in four parts, by Giovanni Bernardino Nanino, which renders it probable that this Manuscript is copied from a work published towards the end of the sixteenth century, intitled " Trattato di contrappunto, con la Regola per far contrappunto." Small Quarto. XVIIth cent. [*Add. Mss.* 4922.]

155.

" Tractatus de Musica." Begin. " Musicam non incongrue definieris." Duodecimo. XVIIth cent. [*Add. Mss.* 4923.]

The following twenty-eight volumes, numbered 5036 to 5062, were almost entirely transcribed from the Libraries at Oxford, about the middle of the eighteenth century, by

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Henry Needler, of the Excise Office, whose widow presented them to James Mathias, by whom they were bequeathed to the Trustees of the British Museum, in 1782.

156.

Motetts, Masses, and Madrigals, in score, for five and six voices, composed by Giov. Pier Luigi da Palestrina (here called J. P. A. Prænestini), T. L. de Victoria, Orlando di Lasso, Alfonso Ferabosco, senior, Edvardus Lupus, and Andreas Pevernage.

By Palestrina.

Ad te levavi animam meam . . p. 1
Deus tu conversus 7
Benedixisti, Domine 14
Ave Maria 20
Tui sunt cœli 25
Elegerunt Apostoli Stephanum . 31
Justus ut palma. 85
Anima nostra sicut passer . . 90
Posuisti Domine 96
Deus enim firmavit 101
Inveni David 107
Reges Tarsis et Insulæ . . . 112
Parce mihi, Domine 117
Peccavi, quid faciam 124
Tempus est 129
Nisi ego abiero 135
Domine, secundum actum . . 141
Jubilate Deo omnis terra . . . 171
Jubilate Deo universa terra . 177
Dextera Domini fecit virtutem . 183
Bonum est confiteri Domino . . 188
Perfice gressus meos 193
Benedictus es, Domine . . . 199
Scapulis suis obumbrabit tibi . 205
Meditabor in mandatis tuis . . 210
Justitiæ Domini rectæ. . . . 216
Laudate Dominum 222
Confitebor tibi, Domine . . . 228
Improperium expectavit cor . . 233
Osculetur me osculo 240
Trahe me post te 245

By Palestrina.

Nigra sum sed formosa . . p. 251
Vineam meam non custodivi . . 257
Si ignoras tu 262
Fasciculus myrrhæ 268
Pulchræ sunt genæ tuæ . . . 273
Ecce tu pulcher es 279
Tota pulchra es, amica mea . . 284
Vulnerasti cor meum 289
Sicut lilium inter spinas . . . 295
Introduxit me rex 302
Adjuro vos, filiæ Jerusalem . . 307
Caput ejus aurum optimum . . 313
Eran le vostre lagrime. (Madrigal.) 48

Ascendens Christus. (T. Lud. de Victoria.) 36
S'io esca vivo. (Orlando di Lasso.) 53
Per pianto la mio carne. (*id.*) . 59
Hor poi mia trista sorte. (A. Ferabosco, senior.) 61
Musica læta 64
Egredientem de Templo. (E. Lupus.) 71
Audivi vocem. (*id.*) 75
Pater, peccavi. (*id.*) 79
Messe. (A. Pevernagio.) . . 147
Messe. (*id.*) 155

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5036.]

157.

A volume containing the following music, by Giov. Pier Luigi da Palestrina:

1st pagination. Motetts for five voices, in score, for several Sundays and festivals.

Terra tremuit . . . . . p. 1
Angelus Domini 6
Deus, Deus meus 12
Lauda, anima mea . . . . p. 18
Benedicite, gentes 23
Ascendit Deus 30

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Confirma hoc, Deus . . . p. 35
Benedictus sit Deus 40
Sacerdotes Domini 46
Domine, convertere 52
Sperent in te 58
Illumina oculos meos 64
Exaltabo te, Domine 81
Manus tuæ, Domine 86
Benedicam Dominum 91
Sicut in holocaustis 96
Populum humilem 102
Pacem relinquo vobis 108
O admirabile commercium . p. 114
Stella quam viderant Magi . . 121
Senex puerum portabat . . . 128
Hodie Beata Virgo 135
Angelus Domini 143
Et introeuntes 152
Ascendo ad Patrem meum . . 162
Ego rogabo Patrem 170
Canite tuba in Syon 176
Rorate, cœli desuper 182
Corona aurea 190
Domine, prævenisti eum . . . 197

2nd pagination. Motetts for several festivals, and parts of Masses, for two, three, four, and five voices.

Dies sanctificatus . . . . . p. 1
Lapidabant Stephanum . . . 5
Valde honorandus est 10
Magnum hereditatis misterium . 15
Tribus miraculis ornatum . . 20
Salvator mundi 26
Gaudent in cœlis 31
Hodie Beata Virgo 37
Isti sunt viri sancti 42
These nine Motetts belong to the set copied in the next volume.
Te lux perennis 47
Te mane laudum 48
Patri simul . . . . . p. 50
Domini sacratus. (Iste Confessor.) 53
Sit salus 57
Fulget crucis. (Vexilla Regis.) 61
Impleta sunt 63
Beata cujus 65
Legature 67
Domine Fili 73
Pleni sunt cœli 75
Benedictus qui venit 77
Et resurrexit 79
Benedictus 83
Crucifixus etiam 85
Benedictus 86

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5037.]

158.

Motetts for various festivals, etc., and a mass, in score, for four voices, by Giov. Pier Luigi da Palestrina.

Ave Maria . . . . . p. 1
Jesus junxit 5
O rex gloriæ 10
Loquebantur variis 16
Benedicta sit sancta Trinitas . 21
Lauda Sion Salvatorem . . . 27
Fuit homo missus a Deo . . . 31
Tu es pastor 36
Magnus sanctus Paulus . . . 41
Surge propera 46
In diebus illis 51
Beatus Laurentius 58
Quæ est ista 63
Misso Herodes 68
Nativitas tua 73
Nos autem gloriam 79
O quantus luctus . . . . p. 84
Congratulamini mihi 89
Dum aurora finem daret . . . 93
Doctor bonus 98
Quam pulchri sunt gressus . . 104
Tollite jugum meum 109
Hic est vere martyr 112
Iste est qui ante Deum . . . 118
Beatus vir qui suffert 124
Veni, sponsa Christi 128
Exaudi, Domine 132
For the nine other Motetts to complete this set, see the preceding volume.
Messa in Canone 137

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5038.]

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159.

" Delli Madrigali spirituali a cinque voci, di Gio. Pietro Luigi Prenestino [Palestrina], Maestro di Capella di St. Pietro di Roma, 1594." The dedication to the Grand Duchess of Tuscany of the original printed parts from which this score is made, bears date " Di Roma, il primo giorno del anno 1594." The work must therefore have been the composer's last, as he died in February of the same year.

Filio immortal	p. 1	Santo altare d'odor	p. 65
E se mai voce	6	Tu di fortezza	70
Hor tu sol	10	Specchio che fosti	75
Dammi scala del ciel	14	Velo di Gideon	79
E se furgia	18	Novella aurora	84
Dammi vermiglia rosa . . .	22	E questo spirto	88
E se'l pensier	27	Ed alletto di mille	92
Eletta mirra	31	Et arda ogn'hor	96
Credo gentil	35	E tua merce da cosi	100
Fra che con l'acque	39	E quella certa	104
S'amarissimo fele	43	Anzi se foco	109
Horto che sei	48	E con i raggi tuoi	113
E se nel foco	52	Regina de le Virgini	117
Vincitrice del' empia	56	Al fin Madre di Dio	122
Citta di Dio	60	E tu, Signor	126

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5039.]

160.

" Messe a quatro voci del Palestrina, cioè, *Di Papa Marcello*, ridotta à 4 da Gio. Francesco Anerio; *Iste Confessor*, et *Sine nomine;* e la quarta *Della Battaglia* è del istesso Gio. Franc. Anerio; con il basso continuo per l'organo, di novo diligimente corretta da Francesco Gannini. In Roma, 1689."

The above named Mass " *Di Papa Marcello* " (originally in six parts), is the one which so delighted the Pope (A.D. 1555), who had previously determined to suppress ecclesiastical music, that in consequence thereof it was restored to favour.

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5040.]

161.

" Messe dell' Abbate Dominico dal Pane, Soprano della Capella Pontificia, a quatro, cinque, sei, et otto voci, estratte da esquisiti Motetti del Palestrina. Opera quinta, in Roma, 1687."

The following are the titles of the Motetts by Palestrina, which are herein adapted to the words of the Mass.

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Doctor bonus. Four voices . p. 1
Domine, quando veneris. Four voices 27
Stella quam viderant magi. Five voices 51
O beatum virum. Five voices. p. 88
Jubilate Deo. Five voices . . 132
Canite tuba in Sion. Six voices 170
Fratres ego enim accepi. Eight voices 218

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5041.]

162.

A volume containing copies, in score, of the following printed works of Orlando di Lasso:

1. "Novæ aliquot et ante hac non ita usitatæ ad duas voces Cantiones suavissimæ, authore Orlando di Lasso, Illustrissimi Bavariæ Ducis Alberti Musici Chori Magistro. Londini, excudebat Thomas Este, 1598."

2. "Moduli nondum prius editi Monachii Boioariæ, ternis vocibus, ab Orlando Lasso compositi. Lutetiæ Parisiorum, 1576."

3. "Sacræ Lectiones novem ex Propheta Job, quatuor vocum, Autore Orlando Lasso. Noribergæ, 1575."

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5042.]

163.

A copy, in score, of the following printed work:

"Joannis Mouton, Sameracensis, musici præstantissimi, selecti aliquot Moduli, et in 4, 5, 6, et 8 vocum harmoniam distincti. Liber Primus. Parisiis, 1555."

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5043.]

164.

A volume containing the following Motetts and a Mass, in full score, for five voices, with instrumental accompaniments, by Giov. Battista Pergolesi.

Laudate Pueri . . . . . p. 1
Confitebor tibi, Domine . . . 69
Domine, ad adjuvandum . . . 120
Stabat Mater . . . . . p. 143
Salve Regina 194
Messa 211

The "Salve Regina" was Pergolesi's last work, A.D. 1737.

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5044.]

165.

"Joannis Petri Loysii Prænestini, in Basilica S^i. Petri de Urbe Capellæ Magistri, Missarum Liber Primus. Romæ, 1572."

This is a copy, in score, of one of Palestrina's most celebrated works. It was first published in very large folio,

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having all the voice parts printed in such a manner as to admit of being sung at one view from the same book, instead of being in separate volumes, as was usually the case at that period; and on the title was a curious wood engraving representing the composer on his knees, in the act of exhibiting a copy of his book to the reigning Pope, Julius III. The following are the titles of the Masses:

Ecce sacerdos magnus. Four voices . . . . . p. 1
O Regem cœli. Four voices . . 52
Virtute magna. Four voices . 91
Gabriel Archangelus. Four voices . . . . . p. 135
Ad cœnam Agni. Five voices . 180

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5045.]

166.

A copy, in score, of the following printed work:

"Edvardi Lupi, Lusitani, civis Olisiponensis, in metropolitana ejusdam urbis ecclesia Beneficiarii, et Musices Præfecti, Liber Missarum, 4, 5, 6, et 8 vocibus. Antverpiæ, 1621." Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5046.]

167.

A copy, in score, of the following printed work:

"Liber Missarum, 4, 5, et 6 vocibus, authore Thoma Ludovico a Victoria. Romæ, 1583." With a dedication to Philip II. of Spain. Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5047.]

168.

"Gloria in excelsis," in full score, for four voices, with instrumental accompaniments, by Sign^r. [Domenico Francesco?] Negri. Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5048.]

169.

A volume containing,

1. A "Stabat Mater," in full score, for four voices, with instrumental accompaniments, composed in the early part of the eighteenth century, by the Baron Emanuel D'Astorga. Some part of it is printed in Latrobe's selection of sacred music.

2. A "Stabat Mater," in full score, for six voices, with accompaniments for two violins, three tenors, and violoncello, composed by Agostino Steffani, about the end of the 17th century.

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5049.]

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170.

A copy, in score, of the following printed work:

"Il primo libro de Madrigali a cinque voci, de Don Aurelio della Faya, Maestro di Capella della citta di Lanciano. In Venetia, 1564."

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5050.]

171.

A copy, in score, of the following printed work:

"Liber primus Sacrarum Cantionum quinque vocum, vulgo Moteta vocant, ex optimis hujus ætatis musicis selectarum. Antverpiæ, 1546."

Salve, quæ roseo. (Tilem. Susato.) . . . . . p. 1
Hunc tibi ille Pater. (*id.*) . . 11
Tulerunt Dominum. (Cadeac.) 19
Et dum ergo fleret. (*id.*) . . 26
In illo tempore. (Tilem. Susato.) 33
Nondum enim. (*id.*) 41
Amen dico vobis. (Jo. Castileti.) 48
Qui manducat. (*id.*) 54
Ite in orbem. (P. de Manchicourt.) 59
Signa eos. (*id.*) 65
Emitte, Domine 73
Da mihi, Domine . . . . p. 79
Super flumina. (Benedictus.) . 86
Adhereat lingua mea. (*id.*) . . 99
O stupor et gaudium 112
Te igitur obsecramus 121
Non conturbetur 128
Ite in orbem 135
Verbum iniquum 142
Duo rogavite 149
Adjuva nos, Deus. (Thos. Crequillon.) 156
Domine, ne memineris . . . 163
Adjuva nos, Deus 171

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5051.]

172.

"Britannia and Augusta, an Ode [for one and two soprano voices, with instrumental accompaniments] after the Italian manner, in honour of the late Duke of Devonshire; written by Mr. John Hughes, set to musick by Mr. John Christian Pepusch." This must have been composed before 1713, as Pepusch in that year took his degree of *Doctor*. Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5052.]

173.

Anthems, with instrumental accompaniments, by Hester Needler, widow of Henry Needler, by whom the collection of Additional Manuscripts, Nos. 5036 to 5062, was almost entirely transcribed. Oblong Quarto. Dated A.D. 1751. [*Add. Mss.* 5053.]

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174.

A collection of Motetts, Madrigals, and other pieces, in score, for two, three, four, five, six, seven, and nine voices, by various composers, chiefly of the sixteenth century, viz., William Croft, Agostino Steffani, Thos. Weelkes, W. Damon, Palestrina, Luca Marenzio, Josquin des Pres, Clemens non Papa, Constanza Porta, Ludovico a Victoria, Bonus, Orlando di Lasso, William Byrd, Thos. Tallis, Claude Le Jeune, Robert Fayrfax, Giov. Gero, Gio. Matteo, Gerard Turnhout, Silvestro Durante, William Mundy, Francesco Foggia, Hercole Bernabei, Thos. Morley, Henry Purcell, Johannes Mouton, Dr. Pepusch, and Paolo Petti.

Sanctus, etc. (W. Croft.) . . p. 1
Al rigor. La Spagnola. (A. Steffani.) 9
Qui diligit Mariam. (*id.*) . . 12
Gettano i re. (*id.*) 32
When David heard. (T. Weelkes.) 49
Miserere nostri. (W. Damon.) 54
Quem dicunt homines 65
Et Jesum benedictum 69
Responsum accepit Simeon . . 71
Ogni loco. (Palestrina.) . . 75
Poscia che per mio mal. (*id.*) . 80
Mori quasi il mio core. (*id.*) . 189
Citta di Dio. (*id.*) 360
Sicut cervus. (*id.*) 365
Dissi al'amata mia. (L. Marenzio.) 89
Dolorosi martir. (*id.*) . . . 373
Miserere mei Deus. (Josquin des Pres.) 93
Per illud ave prolatum. (*id.*) . 217
Stabat Mater. (*id.*) 121
Eja Mater. (*id.*) 128
O souverain Pasteur. (Clemens non Papa.) 137
Vox in Rama. (*id.*) 307
Vobis datum est. (Const. Porta.) 145
Id., the parts inverted. (*id.*) . 149
Senex puerum portabat . . . 153
Crucifixus etiam. (Lud. a Victoria.) 157
O Domine Jesu Christe . . . 160
Domine quando veneris. (Bonus.) 164
Hei mihi, Domine. (*id.*) . . 170
Benedictus qui venit. (Orlando di Lasso.) 175
Miserere nostri. (Thos. Tallis.) . . . . . p. 186
O sacrum convivium. (*id.*) . . 318
O Seigneur, que des gens. (Claude le Jeune.) 193
A toy mon Dieu. (*id.*) . . . 195
Sois ententif, mon peuple. (*id.*) 197
Ave, lumen gratiæ. (R. Fayrfax.) 209
Non si vedra giamai. (Giov. Gero.) 218
O Maria mater pia 219
Cantan fra rami. (Giov. Matteo.) 220
Vous perdez tems 221
Contentez vous 223
Mon cœur se recommand. (G. Turnhout.) 224
Kyrie eleison. (S. Durante.) . 233
O Lord, I bow the knee. (W. Mundy.) 241
Kyrie eleison. (F. Foggia.) . 251
Perfice gressus meos. (H. Bernabei.) 273
I am the resurrection; the Funeral Service. (Thos. Morley and H. Purcell.) 289
Miseremini mei. (Joh. Mouton.) 301
Cutis mea. (*id.*) 304
Lord, hear my prayer. (W. Byrd.) 325
Lord, in thine anger. (*id.*) . . 327
O Lord my God. (*id.*) . . . 333
Penelope that longed. (*id.*) . . 338
Compel the hawke. (*id.*) . . 344
If in thine heart. (*id.*) . . . 350
Love would discharge. (*id.*) . 356
Cruda Amarilli. (Paolo Petti.) 379

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5054.]

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175.

A volume of Duetts, with a bass accompaniment, composed by Agostino Steffani, in the latter part of the seventeenth century.

Mi voglio far intendere	p. 1	Another copy in *Add. Ms.* 5331
E perche non m'uccidate	9	*ib.*
E cosi mi compatite	16	*ib.*
Su ferisci alato arcier	25	5332
Ribellative, o pensieri	32	*ib.*
Pria ch'io faccia	38	*ib.*
Saldi marmi	46	*ib.*
Rauvediti, mio core	61	*ib.*
Vorrei dire	71	5331
Tengo per infallibile	85	5329
Quanto care al cor	97	5332
Questo fior	107	5331
Gelosia, che vuoi da me	116	*ib.*
Cangia pensier, mio cor	126	5332
Ho scherzato in verita	133	*ib.*
Ah, che l'ho sempre detto	143	5331
Non vene state a ridere	155	*ib.*
Sia maledetto amor	168	5329
Gelosia (different from that above)	180	*ib.*
Che volete, o crude pene	192	5330
Inquieto mio cor	200	*ib.*
Non so chi mi piago	209	*ib.*
Quando mai verrà quel di	219	5331
Nel tempo ch'amai	229	5329
Soavissime catene	237	5332
Senza affanni	238	5330
Lungi dal idol mio	243	*ib.*
Dir che giovi al mal d'amore	252	5329
Occhi perche piangete	260	5056 and 5330
Rio destin	269	*ib.*
Placidissime catene	274	5330
O felice l'onda	285	*ib.*
M'hai da piangere	297	*ib.*
Chi dirà che nel veleno	303	
Gran tormento è innamorar	324	5330
Aure, voi che volate	329	5329
Io mi rido de tuoi dardi	339	5330
Vuol il ciel ch'io sia legato	345	

The last twelve are in the handwriting of John Immyns, who founded the Madrigal Society, 1741.

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5055.]

176.

A volume of Duetts, composed in the latter part of the seventeenth century, by the following Italian masters, viz., Agostino Steffani, Pietro Torri, Alessandro Stradella, Francesco Antonio Pistocchi, Feroci, Bernardo Pasquini, and Antonio Lotti.

Son lontano da chi. (A. Steffani.)	p. 1	Another copy in *Add. Ms.* 5330
E un inferno di sciagure. (*id.*)	4	
Id. Different music. (*id.*)	5	

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Troppo cruda. (A. Steffani.)	p. 7	Another copy in *Add. Ms.* 5332
Occhi, perche piangete. (*id.*)	13	5055 and 5330
Rio destin. (*id.*)	20	*ib.*
Quando un Eroe. (*id.*)	22	5332
O care catene. (*id.*)	31	*ib.*
Quando ti stringo. (*id.*)	34	5330
Combaton. (*id.*)	38	
Dolce labro. (*id.*)	40	5330
In amarti o bella. (*id.*)	45	*ib.*
Vò dicendo. (*id.*)	48	5331
Voi vene pentirete. (*id.*)	57	*ib.*
Libertà. (*id.*)	66	*ib.*
Turbini tempestosi. (*id.*)	69	*ib.*
Porto ne lumi un mare. (*id.*)	77	5332
Che non sà che cosa. (*id.*)	82	*ib.*
No non voglio. (*id.*)	85	*ib.*
Tien mi il cor. (*id.*)	90	*ib.*
O mia vita. (*id.*)	93	*ib.*
Già tu parti. (*id.*)	95	
No mai nol diro. (*id.*)	97	5330
Son erede di tormenti. (*id.*)	99	*ib.*
Non voglio no. (*id.*)	105	5329
Piagge fiorite. (P. Torri.)	110	5335
Per te, mio bene. (*id.*)	120	*ib.*
Dal arco d'un bel ciglio. (*id.*)	126	*ib.*
Odi, O Lilla. (*id.*)	130	*ib.*
Da me lungi. (*id.*)	140	*ib.*
Valli secrete. (*id.*)	152	*ib.*
Vivo in pene. (*id.*)	156	*ib.*
Troppo grave. (A. Stradella.)	159	
M'incateno Cupido. (F. A. Pistocchi.)	164	
Che sara di te. (Feroci.)	167	
D'improviso riede il riso. (*id.*)	170	
E destino. (B. Pasquini.)	173	
Io mi parto. (A. Steffani.)	177	5331
Dolce e per voi. (*id.*)	185	*ib.*
Dolce labro. (*id.*)	191	5330
Conduceti mi verso il porto. (*id.*)	195	
Sol negl'occhi. (*id.*)	199	5330
Ho che lungi. (A. Lotti.)	207	

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5056.]

177.

A volume of Songs and Duetts, by different composers, about the middle of the eighteenth century. With accompaniments.

Da te lungi, O volto amato	p. 1
Cara addio. (Gennaro Manna, in Roma, 1748.)	9
Bastan l'affanni miei. (Giov. Cocchi.)	19
Che non mi disse un di. (Giov. Batt. Pergolesi.)	29
Quando saprai chi sono. (Andrea Bernasconi.)	36

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5057.]

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178.

A volume of Motetts, in score, for five voices; chiefly, if not entirely, composed by William Byrd, [1589.]

Gaudeamus omnes . . . . p. 1
Id. 5
Precamur, sancte Domine . . 9
Tristitia et anxietas 14
Sed, tu Domine 23
De lamentatione Hieremiæ . . 29
Defecit in dolore 34
Sed tu, Domine 40
Sordes ejus in pedibus 45
Laudate Dominum 50
O vos omnes 59
Domine, tu jurasti 65
Audivi vocem de cœlo 73
Defixæ sunt in terram . . . 79
Apparebit in finem . . . . p. 88
Vigilate, nescitis 94
In resurrectione tua 103
Respice, Domine 107
Lætentur cœli 110
Fac cum servo tuo 114
Domine, secundum multitudinem 122
Tribulationes civitatum . . . 128
Timor et hebitudo 132
Nos enim pro peccatis 138
Quis me statim 143
Plorans plorabit 148
Dic Regi 151
Mirabile misterium 155

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5058.]

179.

A volume of Motetts, in score, for five and six voices, by different English composers of the sixteenth century.

Domine, prestolamur. (W. Bird.) . . . . . p. 1
Attollite portas. (*id.*) . . . 49
Ave, Dei Patris. (Rob. Johnson.) 17
Aspice, Domine. (Peter Phillips.) 59
Miserere mei, Deus. (Christ. Tye.) 71
O splendor gloriæ. (John Taverner.) 91
Salvator mundi. (Thos. Tallis.) . . . . . p. 13
Domine, quis habitabit. (*id.*) . 121
Incipit Lamentatio. (*id.*) . . 137
De lamentatione Hieremiæ. (*id.*) 149
Absterge Domine. (*id.*) . . 169
Sabbatum transisset. (*id.*) . . 179

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5059.]

180.

Scales and examples in Harmony, by John Christopher Pepusch. Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5060.]

181.

"'The ways of Zion do mourn;' an Anthem performed in King Henry the Seventh's Chappel at Westminster, at the funeral of Queen Caroline, on the 17th day of December, 1737. Compos'd by George Frederick Handel." Full score. Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5061.]

182.

"Messiah, an Oratorio, composed by George Frederick Handel." Full score. Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5062.]

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183.

"Saul," an Oratorio, in full score, by George Frederick Handel. Folio. Middle of the XVIIIth cent. [*Add. Mss.* 5319.]

This and the eighteen following volumes, Nos. 5319 to 5337, were presented to the British Museum by Sir John Hawkins, in 1789.

184.

"Israel in Egypt," an Oratorio, in full score, by George Frederick Handel. Large Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5320.]

185.

"Acis and Galatea," a Serenata, in full score, by George Frederick Handel. At the end is an Italian Song, "De l'aquila," with an accompaniment for the arch-lute. Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5321.]

186.

Twelve Duetts, by George Frederick Handel. These are printed, and known by the designation of "Chamber Duetts." Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5322.]

187.

"Te Deum and Jubilate" in D major, in full score, by George Frederick Handel. Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5323.]

188.

"Phœbe," a Pastoral Drama, in full score, set to music by Dr. Maurice Greene, in the early part of the eighteenth century; the words by Dr. John Hoadly. Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5324.]

189.

"Florimel, or Love's Revenge," a Pastoral Drama, set to music by Dr. Maurice Greene, in the early part of the eighteenth century; the words by Dr. John Hoadly. Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5325.]

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190.

"The Song of Deborah and Barak," set to music, in full score, by Dr. Maurice Greene, in the early part of the eighteenth century. Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5326.]

191.

A volume containing the following Anthems, by Dr. Maurice Greene:

The Lord is my strength	p. 1	O give thanks	p. 147
God is our hope	13	Lord, let me know my end	166
I will give thanks	36	My soul truly waiteth	174
I will alway give thanks	52	Acquaint thyself with God	186
Hear my prayer, O God	64	O Lord, our Governor	195
O Lord, give ear	73	I will magnify thee, O God	210
O God, thou art my God	84	Lord, how are they increased	221
I will seek unto God	98	O how amiable are thy dwellings	230
Have mercy on me	106	At the end is a chant by Dr. Greene, in B flat.	
Let God arise	126		

Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5327.]

192.

"Hercules," a Serenata, in score, having this inscription at the end: "Finis, John (originally written *Doctor*) Stanley." Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 5328.]

193.

Duetts, chiefly for treble and bass, composed by Agostino Steffani, about the end of the seventeenth century.

Sia maledetto amor	p. 1	Another copy in *Add. Ms.* 5055
Gelosia, che vuoi da me	17	*ib.*
Tengo per infallibile	31	*ib.*
Aure, voi che volate	46	*ib.*
Non voglio	58	5056
Siete il più bizarro	66	
Dir che giovi	70	5055
In amor chi vuol godere	76	
Non te lo dissi	82	
Luci belle non tanta fretta	86	
La fortuna su la ruota	90	
Labri belli	96	
E spento l'ardore	102	
Nel tempo ch'amai	105	5055
Fulminate, saettate	107	
Più non amo	114	
Quel bel foco	116	

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Luci belle, dove siete . . . . . p. 121
La ragion mi porge l'armi 128
Cupido vuol pace 135
Quest'è l'ultima 139
Mia speranza illanguidita 143
Oh che voi direste 147
Lilla mia 152
M'ingannasti, fanciullo 155
Torno a dar vita 159

Oblong Quarto. Early part of the XVIIIth cent. [*Add. Mss.* 5329.]

194.

Duetts, for treble and contralto, composed by Agostino Steffani, towards the end of the seventeenth century. Prefixed is a printed "Memoir of the life of Sig. Agostino Steffani, sometime master of the electoral chapel at Hanover, and afterwards Bishop of Spiga," in which is a short detail of Buononcini's plagiarism in regard to Lotti's Madrigal, "In una siepe ombrosa."

Inquieto mio cor . . . . . p. 1 Another copy in *Add. Ms.* 5055
Non sò chi mi piago . . . . . 11 . . . . . *ib.*
Senza affanni . . . . . 23 . . . . . *ib.*
Son lontano da chi adoro 27 5056
Quando ti stringo . . . . . 31 . . . . . *ib.*
Dolce labro . . . . . 36 . . . . . *ib.*
In amarti . . . . . 44 . . . . . *ib.*
Libertà . . . . . 49 . . . . . *ib.*
Turbini tempestosi . . . . . 55 . . . . . *ib.*
Chi non sà . . . . . 66 . . . . . *ib.*
Già tu parti . . . . . 71 . . . . . *ib.*
Nò mài no'l diro . . . . . 74 . . . . . *ib.*
Son erede di tormenti . . . . . 76 . . . . . *ib.*
Lungi dal idol mio 86 5055
Che volete . . . . . 99 . . . . . *ib.*
Occhi, perche piangete . . . . . 110 . . . . . 5055 and 5056
Rio destin . . . . . 122 . . . . . *ib.*
Placidissime catene 130 5055
O felice l'onda . . . . . 143 . . . . . *ib.*
M'ai da piangere . . . . . 158 . . . . . *ib.*
Gran tormento . . . . . 167 . . . . . *ib.*
Cor vagante 170
Io mi rido . . . . . 173 . . . . . *ib.*
Libertà non posso soffrir 180
S'io vivo 185
Crudo amor 188
Sol negl'occhi 198 5056
Porto l'alma 204
Pensa, o core 209

Oblong Quarto. Early part of the XVIIIth cent. [*Add. Mss.* 5330.]

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195.

Duetts, for treble and tenor, composed by Agostino Steffani, towards the end of the seventeenth century.

Vò dicendo al mio pensiero	p. 1	Another copy in *Add. Ms.*	5056
E perche non m'uccidete	15		5055
E cosi mi compatite	27		*ib.*
Questo fior	39		*ib.*
Vorrei dire	50		*ib.*
Gelosia, che vuoi da me	62		*ib.*
Ah che l'ò sempre detto	74		*ib.*
Non vene state	89		*ib.*
Quando mai verrà	107		*ib.*
Dolce è per voi soffrire	118		5056
Forma un mare	127		
Se potessi almeno	141		
Il mio seno	154		
Io voglio provar	160		
Navicella che ten vai	165		
Io mi parto	169		*ib.*
Pera Clori	176		
Cruda Lilla	183		
Mi voglio far intendere	187		5055
Voi vene pentirete	198		5056

Oblong Quarto. Early part of the XVIIIth cent. [*Add. Mss.* 5331.]

196.

Duetts, for two trebles, composed by Agostino Steffani, towards the end of the seventeenth century.

Vuol il ciel	p. 1		
Che sarà di quel pensiero	7		
Parlo e rido	20		
Troppo cruda	24	Another copy in *Add. Ms.*	5056
Quando un Eroe	36		*ib.*
O care catene	48		*ib.*
Porto ne lumi	53		*ib.*
Nò nò non voglio	60		*ib.*
Tienmi il cor	66		*ib.*
O mia vita	70		
Su ferisci	75		5055
Ribellatevi	85		*ib.*
Pria che faccia	93		*ib.*
Saldi marmi	104		5056
Ravvediti, mio core	124		*ib.*
Se a morire	132		
Quanto care	138		5055
Cangia pensier	151		*ib.*
Hò scherzato	160		*ib.*
Soavissime catene	171		*ib.*

Oblong Quarto. Early part of the XVIIIth cent. [*Add. Mss.* 5332.]

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197.

A volume, containing the following compositions, by Henry Purcell.

The Music in the Opera of "King Arthur." Full score. Incomplete. fol. 1.

The Music in "The Libertine." Full score. Incomplete. fol. 54.

An Ode set to Music for the Yorkshire Feast. Full score. fol. 59.

This volume bears, at the commencement, the autograph signatures of Dr. William Croft, organist of Westminster Abbey, and of James Kent, organist of Winchester Cathedral.

Folio. End of the XVIIth cent. [*Add. Mss.* 5333.]

198.

"Sylla," an Opera, by Giovanni Buononcini. Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5334.]

199.

A volume of Duetts for different voices, by Italian composers of the seventeenth century.

*Piaggie fiorite. (Pietro Torri.) p. 1
*Per te, mio bene. (*id.*) . . . 15
*Dall' arco. (*id.*) 25
*Odi, O Lilla. (*id.*) 30
*Da me lungi. (*id.*) 46
*Valli secrete. (*id.*) 63
*Vivo in pene. (*id.*) 69
Sol di pianto. (*id.*) 74
*Chi dirà. (A. Stradella.) . . 96
*Troppo grave. (*id.*) 119
Pria ch'adori (H. Barnabei.) p. 128
Prendi amor. (Ant. Veracini.) 146
*M'incatenò cupido. (Fr. Ant. Pistocchi.) 173
*D'improviso riede. (Feroci.) . 178
Amor, che far deggio. (*id.*) . 181
*Che sarà di te. (*id.*) . . . 189
Aure care. (*id.*) 194
Nel seno d'amore. (*id.*) . . 209
Dal mio sen. (*id.*) 213

The pieces marked thus * are also in *Add. Ms.* 5056.

Oblong Quarto. Early part of the XVIIIth cent. [*Add. Mss.* 5335.]

200.

A volume containing Rounds, Catches, Madrigals, etc., in score, chiefly taken from the three works edited by Thomas Ravenscroft, at the beginning of the 17th century, intitled Pammelia, Deuteromelia, and Melismata. At the end are twelve organ voluntaries, by Dr. William Croft.

Trole the bowl . . . . . (Pammelia.) . . . . fol. 1
Farewell, mine own sweet heart . . . (*id.*) . . . . . *ib.*
Stir the fire 2
Brooms for old shoes . . . . . (Melismata.) 3
My mistress will not be content . . . . (*id.*) . . . . . *ib.*

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Musing mine own self	(Pammelia.)	fol. 3 *b.*
To Portsmouth	(*id.*)	*ib.*
Let's have a peal	(*id.*)	4
Love, sweet love	(*id.*)	*ib.*
I lay with an old man	(Melismata.)	4 *b.*
Remember, O thou man	(*id.*)	*ib.*
New oysters	(Pammelia.)	5
What hap had I	(*id.*)	*ib.*
Of all the birds	(Deuteromelia.)	5 *b.*
Blow thy horn	(Pammelia.)	7
Attend, my people	(*id.*)	*ib.*
Hey down, heave and ho	(*id.*)	7 *b.*
O Lord turn not away	(*id.*)	8
O Lord, in thee is all my trust	(*id.*)	*ib.*
There lies a pudding	(*id.*)	8 *b.*
Go no more to Brentford	(*id.*)	*ib.*
The wind blows out of the west	(*id.*)	9 and 11
I am athirst	(*id.*)	9 *b.*
The lark, linnet, and nightingale	(*id.*)	*ib.*
Hey down, behold and see	(*id.*)	10
Yonder comes a courteous knight	(Deuteromelia.)	10 *b.*
Let's be merry		11 *b.*
Give us once a drink	(Deuteromelia.)	12
As I went by the way	(Melismata.)	12 *b.*
I have house and land in Kent	(*id.*)	13
The marriage of the frog and the mouse	(*id.*)	13 *b.*
To-morrow the fox will come	(Deuteromelia.)	14
Glad am I	(*id.*)	15 and 34
Oaken leaves in the merry wood	(Pammelia.)	15
Ut, re, mi, fa, sol	(*id.*)	15 *b.*
The courtier's good morrow	(Melismata.)	16
Now kiss the cup	(Pammelia.)	17
O my fearful dreams	(*id.*)	17 *b.*
My dame has in her hutch	(*id.*)	*ib.*
How merrily we live. Madrigal.	(By Mich. Este.)	18
Martin said to his man	(Deuteromelia.)	19 *b.*
Dery ding ding	(Melismata.)	20
I pray you, good mother	(*id.*)	*ib.*
Long have we been perplext	(*id.*)	20 *b.*
Miserere nostri	(Pammelia.)	21 *b.*
Joan, come kiss me now	(*id.*)	*ib.*
Banbury ale	(*id.*)	*ib.*
The white delightful swan. Madrigal.	(By Oraz. Vecchi.)	22
In flower of April. Madrigal.	(A. Ferabosco.)	24 *b.*
Shall I live so far distant. Madrigal.	(L. Marenzio.)	27
Take a ladle		31
Ave Maria, gratia plena		*ib.*
Hey hoe, nobody at home. Incorrect.	(Pammelia.)	*ib.*
Peter Pluff begins to stare		31 *b.*
Up and down this world		*ib.*
Sweet boys rise aloft		*ib.*
Sitting by the fire		*ib.*
Why may not my goose		32
Come, come away, boys		32 *b.*
Barrels thirty-six		*ib.*
What's the matter		33
Fryar Bacon, O man		33 *b.*
Sweet sugar'd Sue		*ib.*
Tom, follow Will		34

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Some thirty or forty . . . . . fol. 34 *b.*
Old Obadia says Ave Maria 35
Bonny lads, sith we're ben met . . . . . 35 *b.*
Twelve Organ Voluntaries, by William Croft 37–46

Oblong Folio. Latter part of the XVIIIth cent. [*Add. Mss.* 5336.]

201.

A volume containing

The Music in "Timon of Athens," in score, by Henry Purcell. p. 1.

The Music in "Bonduca," in score, by Henry Purcell. p. 48.

"Clori, son fido amante." A Madrigal for five voices, by Alessandro Stradella. p. 80.

"Thou soft invader," a Duett, in score, from Solomon, by Dr. William Boyce. p. 94.

Six Sonatas for a violin and bass, by — Graff. p. 108.

Two Songs, in four parts, by Le Tessier, 1597. Begin. "Au joly bois," and "Su la riva." p. 148.

"Round about"; a four part Song, by John Bennett. (From Ravenscroft's *Brief Discourse.*) p. 152.

"Jack boy, ho boy"; a round from Pammelia. p. 153.

"Sing we this roundelay"; round for four voices. p. 154.

"Here, drawer"; catch for three voices. p. 154.

A Glee in praise of Sack, by Dr. John Wilson. p. 156.

"View here the youth"; an elegy for three voices, by Dr. William Boyce. p. 160.

Folio. XVIIIth cent. [*Add. Mss.* 5337.]

202.

The Psalms of David [the commencement only of each], set to music as Canons, and dedicated to King James I., by Sydrach Rahel. Quarto. Beginning of the XVIIth cent. It formerly belonged to the Old Royal Library. [*Add. Mss.* 5341.]

203.

A volume of antient English Songs, for two, three, and four voices, by different composers, of the latter part of the fifteenth and beginning of the sixteenth centuries.

The farther I go, the more behynde. Two voices. (Wm. Newark.) fol. 4 *b.*
A! my herte, I knowe you well. Two voices . . . . . 5 *b.*
What causyth me wofull thoughtis. Two voices. (Wm. Newark.) . 6 *b.*
So fer, I trow, from remedy. Two voices. (*id.*) . . . . . 8 *b.*
My wofull hart in paynfule weryness. Two voices. (Sheryngam.) . . 9 *b.*

Printed in Burney's *History of Music*, vol. ii. p. 544.

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Demyd wrongfully. The Treble part only, and that incomplete . fol. 11 *b.*
O, my desyre, what eyleth the? Imperfect in both parts. (Wm. Newark.) 15
Lett serche your myndis. Fragment of the Tenor part only. (Hamshere.) 16
Love fayne wolde I. Treble part only . . . . . 16 *b.*
Now the lawe is led. Tenor part only. (Rycardus Davy.) 21
That was my woo, is nowe my most gladness. Two voices. (R. Fayrfax.) 21 *b.*
Printed by Burney, *ib.* vol. ii. p. 546.
Benedicite! whate dremyd I this nyzt. Three voices . . . . . 22 *b.*
To complayne me, alas! why shulde I so. Three voices . . . . . 24 *b.*
Alas! it is I that wote nott what to say. Three voices. (Turges.) . . 26 *b.*
Printed by Burney, *ib.* vol. ii. p. 548.
I am he that hath you dayly servyd. Incomplete. (Edmund Turges.) . 28 *b.*
But why am I so abusyd. Three voices. (Wm. Newarke.) . . . . 33 *b.*
Yowre counturfeyting with doubyll delyng. Three voices. (*id.*) . . . 35 *b.*
Printed by Burney, *ib.* vol. ii. p. 541.
Thus musyng in my mynd. Three voices. (*id.*) . . . . . 37 *b.*
Most clere of colour. Three voices. (Robard Fayrfax.) . . . . . 39 *b.*
I love, loved, and loved wolde I be. Three voices. (*id.*) . . . . . 41 *b.*
Alas! for lak of her presens. Three voices. (*id.*) . . . . . 43 *b.*
That was my joy, is now my woo. Three voices . . . . . 44 *b.*
Sumwhat musyng. Three voices. (Roberd Fayrfax.) . . . . . 46 *b.*
Printed in Ritson's *Ancient Songs*, p. 87.
Madam, defrayne, ye me retayne. Three voices . . . . . 48 *b.*
I thynk suerly. Three voices . . . . . 49 *b.*
O rote of trouth. (Bassus ad placitum.) Three voices. (Tutor.) . . 51 *b.*
I love, I love, and whom love ye. Three voices. (Syr Thos. Phelyppis.) 54 *b.*
Complayne I may where evyr I go. Three voices . . . . . 59 *b.*
Alone here I sytt. Three voices . . . . . 61 *b.*
A! my dere son, sayd Mary. Three voices . . . . . 63 *b.*
Jhesu, mercy, how may this be. Four voices. (Browne.) . . . . . 66 *b.*
Affraid, alas! and whi so sodenli. Four voices . . . . . 71 *b.*
Woffully araid, my blode, man, for the ran. Four voices. (Wm. Cornysh, Jun.) . . . . . 76 *b.*
A! gentill Jhesu. Four voices. (Sheryngam.) . . . . . 80 *b.*
Woffully arayd. Four voices. (Browne.) . . . . . 86 *b.*
My feerfull dreme nevyr forgete can I. Three voices. (Gilbert Banastir.) 90 *b.*
A! blessid Jhesu, hough fortunyd this. Three voices. (Richard Davy.) 95 *b.*
A! my hert, remembir the well. Three voices. (*id.*) . . . . . 99 *b.*
Margaret meke, whom I now seke. Three voices. (Browne.) . . 102 *b.*
See Hawkins's *History of Music*, vol. iii. p. 22.
Jhoone is sike and ill at ease. Three voices. (Rychard Davy.) . . 106 *b.*
Ay be sherewe you, be my fay. Three voices. (Wm. Cornyssh, Jun.) 109 *b.*
Printed in Hawkins, *ib.* vol. iii. p. 3, and Ritson's *Ancient Songs*, p. 101.
Who shall have my fayre lady? Three voices . . . . . 112 *b.*
Hoyda, joly rutturkyn. Three voices. (Wm. Cornyssh, Jun.) . . 114 *b.*
Printed in Hawkins, *ib.* vol. iii. p. 9.
From stormy wyndis and grevous wethir. Three voices. (Edmund Turges.) . . . . . 117 *b.*
This day dawes, this gentill day. Three voices . . . . . 121 *b.*
Smale pathis to the grene wood. Three voices . . . . . 124 *b.*
Enforce yourselfe as Goddis knyzt. Three voices. (Edmund Turges.) 128 *b.*
Be hit knowyn to all that byn here. Three voices . . . . . 131 *b.*
In a slumbir late as I was. Three voices . . . . . 135 *b.*

This volume belonged to Dr. Robert Fayrfax, by whom some of the music is composed; and subsequently to Ralph

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Thoresby, of Leeds. An account is given of it by Dr. Burney, and Sir J. Hawkins, in their Histories of Music.

Vellum. Quarto. End of the xvth cent. [*Add. Mss.* 5465.]

204.

A collection of Latin and English Hymns and Songs, in parts, composed towards the end of the fifteenth century. Some of them have been printed by Joseph Ritson, in his *Antient Songs*, 8vo, 1790.

Miserere michi, Domine . . . . . fol. 1
Stella celi extirpavit . . . . . 1 *b.*
Synge we to this mery companey. *De Sancta Maria* . . . . . 2 *b.*
Johannes assecretis. *De Sancto Johanne* . . . . . 3 *b.*
Sonet laus per secula. *De Innocentibus* . . . . . 4 *b.*
Nowelle, nowelle. *In die Nativitatis.* (Smert.) . . . . . 5 *b.*
Nowelle, nowelle. *In die Nativitatis* . . . . . 6 *b.*
Mervele noȝt, Josep. *In die Nativitatis* 8
Man, be joyfulle. *In die Nativitatis* . . . . . 9 *b.*
Make us meri this new yere. *In die Circumcisionis* . . . . . 10 *b.*
Salve, sancta parens . . . . . 11 *b.*
In every state, in every degre . . . . . 12 *b.*
Ave, decus seculi. *De Sancta Maria.* (Smert, Ric.) . . . . . 13 *b.*
Soli Deo sit laudum gloria. *In die Nativitatis* . . . . . 14 *b.*
At the end are these words:—" Smert, Deu garde. Trouluffe, bon jour."
Have mercy of me, Kynge of blisse. *In die Nativitatis* . . . . . 15 *b.*
At the end is " Smert Ricard. de Plymptre."
Regi canamus glorie. *In die Nativitatis* . . . . . 16 *b.*
O radix Jesse. *In die Nativitatis* . . . . . 17 *b.*
O clavis David inclita. *In die Nativitatis.* (Smert.) . . . . . 18 *b.*
O David, thow nobelle key. (Troulouffe, Jhon; Smert, Ric.) . . . 19 *b.*
Pray for us, that we saved be. *Sancti Stephani* . . . . . 20 *b.*
Psallite gaudentes . . . / When God was borne . . } *De Innocentibus* . . . . . 21 *b.*
Worchepe we this holy day. *De Innocentibus* . . . . . 22 *b.*
Laudamus te . . . . . / O blesse God in Trinite . } *De Nativitate Domini* . . . . . 23 *b.*
Letare, Cantuaria. *De Sancto Thoma* . . . . . 24 *b.*
Now make we joye. *De Nativitate* . . . . . 25 *b.*
Jhesu, fili Virginis . . . . . / Jhesu, of a mayde thow woldest be borne } *De Nativitate.* (Smert.) 26 *b.*
Spes mea in Deo est . . . / When lordechype is loste . . } . . . . . 27 *b.*
I pray ȝeu alle . . . . . 28 *b.*
Jhesu, fili Dei . . . . . / Glorius God in Trinite . . } *De Nativitate.* (Smert. Trouluffe.) 29 *b.*
Tydynges trew, ther buthe come newe. *De Nativitate* . . . . . 30 *b.*
Nascitur ex virgine . . . / A childe ys borne of a mayde } *De Nativitate.* (Smert.) . . . 31 *b.*
Do welle, and drede no man . . . . . 32 *b.*
Alleluya, now may we myrthis make. *De Nativitate* . . . . . 33 *b.*
Pray for us, thow Prince of pesse. *De Johanne* . . . . . 34 *b.*
How shalle Y plece a creature uncerteyne . . . . . 35 *b.*
Proface, welcome, wellecome . . . / Thys tyme ys borne a chylde of grace. } *De Nativitate* . . . . . 36 *b.*

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Jhesus autem hodie regressus est . } *Epiphanie* . . . . . fol. 37 *b.*
When Jhesus Criste baptyzed was . }

At the end are the following mottos, "Hyt ys gode to be gracius, sayde John Trouluffe." "Welle fare thyn herte, sayde Smert."

Clangat tuba, martir Thome . . . } *Sancti Thome* . . . . . 38 *b.*
Oute of the chaffe was pured this corne }

Man, asay, and axe mercy . . . . . 39 *b.*

Jhesu, fili Virginis . . . . . } *De Nativitate* . . . . . 40 *b.*
Jhesu, of a mayde thou woldest be borne }

Jhesu, for thy mercy endelesse . . . . . 41 *b.*
The beste songe, as hit semeth me . . . . . 42 *b.*
To many a wille have Y go . . . . . 43 *b.*
Salve, regina miserecordie . . . . . 44 *b.*
Pray for us, thou Prince of pes. *De Sancto Johanne* . . . . . 45 *b.*
O blessed Lord, fulle of pete . . . . . 46 *b.*
The beste rede that I can . . . . . 47 *b.*
For alle Cristen saulys pray we. *In fine Nativitatis* . . . . . 48 *b.*
Blessed mote thou be, swete Jhesus. *De Nativitate.* (Smert.) . . . 49 *b.*
Y have been a foster long and meney day. Imperfect . . . . . 50 *b.*
Nesciens mater. Alleluya. (Trouluffe.) . . . . . 51 *b.*
Beati Dei genitrix. (Ric. Mowere.) . . . . . 52 *b.*
Nesciens mater Virgo. (Trouluffe.) . . . . . 53 *b.*
Id. (Trouluffe. Smert.) . . . . . 54 *b.*
Ave, regina celorum . . . . . 55 *b.*
Regina celi, letare. (Ric. Mower.) . . . . . 56 *b.*
O lux beata Trinitas . . . . . 57 *b.*
Te mane laudum carmine . . . . . 58 *b.*
Lumen ad revelacionem. (Syr T. Packe.) . . . . . 59 *b.*
Secundum verbum tuum. (*id.*) . . . . . 60 *b.*
Stella celi extirpavit. (Syr W. Hawte, Miles.) . . . . . 61 *b.*
My wofulle hert of alle gladnesse bareyne . . . . . 62 *b.*
Be pes, ȝe make me spille my ale . . . . . 63 *b.*
Absens of ȝeu causeth me to syghe . . . . . 64 *b.*
The hye desire that Y have for to se . . . . . 65 *b.*
O blessed Lord, how may this be . . . . . 66 *b.*
Thow man enured with temptacione . . . . . 67 *b.*
Now, helpe, fortune, of thy godenesse . . . . . 68 *b.*
Fayre and discrete . . . . . 69 *b.*
Rex summe. A Mass. (Thomas Packe.) . . . . . 70 *b.*
Gaudete in Domino. Missa pro hominibus 12 notis cumpas. (*id.*) . . 81 *b.*
Te Deum laudamus. We prayse the, almyzty God. Verse and chorus. (Syr Thos. Packe.) . . . . . fol. 92 *b.*
Festa dies . . . . . 103 *b.*
Gaude, Virgo Mater. 12 notis cumpas . . . . . 104 *b.*
Kyrye eleyson. Et in terra pax. Qui tollis. (Edmund Sturges.) . . 106 *b.*
Gaude, Sancta Magdalena. (Syr Thos. Packe.) . . . . . 109 *b.*
Et in terrâ pax. A Mass. (Henricus Petyre.) . . . . . 110 *b.*
Dicant nunc Judei. (Joh. Cornysche.) . . . . . 117 *b.*
Benedicamus Domino . . . . . 118 *b.*
Salve, festa dies 119
Maria Virgo, intercede . . . . . 119 *b.*
Nesciens mater. *Ad festum nativitatis Domini* . . . . . 120 *b.*
Salve, regina. (W. P.) . . . . . 121 *b.*
Anima mea liquefacta est. (W. P.) . . . . . 126 *b.*
Nunc, Jhesu, te petimus . . . . . 128 *b.*
Alone, alone, mournyng . . . . . 130 *b.*
My herte ys in grete mornyng . . . . . 132 *b.*
Passetyme with goode company . . . . . 133 *b.* and 138 *b.*
So put yn fere I dare not speke . . . . . 134 *b.*

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Alone, alone, here Y am myselfe . . . . . fol. 137 *b.*
In wylderness there found Y Besse 138
Passetyme with good cumpanye. *The Kynges balade.* . . . . . 138 *b.*
Dicant nunc Judei . . . . . 139 *b.*
Come over the burne, Besse . . . . . 140 *b.*
Votre trey doulce regaurt plesaunt . . . . . 141 *b.*
Miserere, Domine 142
Up Y arose in verno tempore . . . . . 142 *b.*
Hay how, the mavys . . . . . 143 *b.*

Vellum and paper. Quarto. End of the xvth and beginning of the xvIth cent. [*Add. Mss.* 5665.]

205.

Fragments of single voice parts of old English Songs, very roughly noted. See Ritson's *Ancient Songs*, 1790, pp. xxxviii. xl.

Lullay, my childe, and wepe no more . . . . . fol. 1
Now has Mary born a flour 2
I have loved so many a day . . . . . 2 *b.*
Lullay, lullow, lullay, my barne, slepe softly now . . . . . 3 *b.*
I saw a swete semly syght 4
Puer natus in Betlehem . . . . . 6 *b.*

Duodecimo. xvth cent. [*Add. Mss.* 5666.]

206.

"Traité de l'harmonie des sons et de leurs rapports, ou la Musique theorique et pratique ancienne et moderne examinée dès son origine, par Le P. D. Charles Hebert, D. Q. R. M^ne^. D. S. H^me^. Lecteur honoraire de Philosophie dans l'Université de Boulogne, l'an 1733." Quarto. [*Add. Mss.* 6137.]

207.

"Recueil de Chansons, avec accompagnemens de deux violons, basson ou quinte, et basse continue," by Jean Jacques Rousseau. In the handwriting of the composer. Oblong Quarto. Latter part of the xvIIIth cent. [*Add. Mss.* 6145.]

208.

"Airs de Jean Jacques Rousseau," with accompaniments for two violins, tenor and bass. In the handwriting of the composer, and dedicated to La Comtesse d'Egmont. 4 Vols. Quarto. Latter part of the xvIIIth cent. [*Add. Mss.* 6146–6149.]

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209.

Latin Treatises on Music:

"Quatuor principalia tocius artis musice." The prologue begins, "Quemadmodum inter triticum et zizamina." The work begins, "Quoniam circa musicam, Deo auxiliante." fol. 4.

This Treatise has been erroneously ascribed to Thomas of Tewksbury by Anthony Wood, and to John Hamboys [Hanboys] by Bishop Tanner. There appears little doubt, for the reasons assigned by Dr. Burney, in his *History of Music*, vol. ii. p. 395, that it was written by Simon Tunstede, A.D. 1351.

"Musica Magistri Franconis, cum addicionibus et opinionibus diversorum." The prologue begins, "Cum de plana musica quidam." The first chapter, "Mensurabilis musica est cantus." fol. 64 *b*.

The treatise of Franco is printed by Gerbertus, *Script. Eccles. de Musica*, vol. iii. p. i.

This Treatise appears to be a commentary upon the writings of Franco, by John Hanboys, who flourished about the year 1470. It concludes thus, "Explicit Summa Magistri Johannis Hanboys, Doctoris Musice reverendi, super musicam continuam et discretam."

Vellum. Quarto. xvth cent. [*Add. Mss.* 8866.]

210.

Sacred Music, by Henry Purcell, in the handwriting of Vincent Novello; being the Anthems, Latin Psalms, Canons, Church Services, Hymns, and Sacred Songs published by the latter under the title of "Purcell's Sacred Music." 7 Vols. Oblong Folio. Written in 1829–1832. [*Add. Mss.* 9071–9077.]

211.

"Nor can I think my suit is vain;" a song and chorus, in full score, composed by, and in the autograph of Joseph Haydn, in the year 1794, at the desire of the Earl of Abingdon, and by him given to T. Monzani, the celebrated flute player, who in 1821 presented it to the British Museum.

Mr. Monzani states, that it was intended to form part of an oratorio, but that Haydn never did more towards its completion.

The poetry is taken from the introductory stanzas prefixed to Nedham's translation of Selden's "Mare Clausum," fol. 1652.

Oblong Quarto. [*Add. Mss.* 9284.]

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212.

Latin Treatises on Music:

The "Micrologus" of Guido Aretinus, wanting the commencement of the "Prologus." fol. 1.

Printed by Gerbertus, *Script. Eccles. de Musica*, vol. ii. p. 1. See also *Harl. Ms.* 281; *Arundel. Ms.* 339; *Add. Ms.* 4915.

Epistle of Guido Aretinus, "de ignoto cantu," addressed "Beatissimo atque dulcissimo Fratri M." fol. 11.

Printed by Gerbertus, *ib.* vol. ii. p. 43. See also *Harl. Ms.* 281, and *Arundel Ms.* 339.

The Enchiridion of Oddo, Abbot of Cluny, in Burgundy, who lived in the tenth century, in form of a dialogue. The prologue begins, "Petistis obnixe." The work begins, "Quid est musica?" fol. 15 *b.*

Printed by Gerbertus, *ib.* vol. i. p. 251. See also *Harl. Ms.* 281, and *Add. Ms.* 4915.

Formulæ for singing in the eight Ecclesiastical Tones. fol. 23.

Vellum. Quarto. XIth cent. [*Add. Mss.* 10,335.]

213.

Treatises on Music:

A Treatise, beginning, "Quilibet in arte practica mensurabilis cantus." fol. 6.

It concludes at fol. 18, and is subscribed "Qd. Dunstable," and is, probably, the treatise by John Dunstable, mentioned in Burney, vol. ii. p. 399, and Hawkins, vol. ii. p. 298.

A Treatise or collections on musical figures, numbers, and proportions. Begin. "Imprimis loquamur de typo." fol. 18 *b.*

At ff. 23 *b.*, 39, and 64 *b.*, occurs the name of "Joannes Tucke," and at the end, fol. 73 *b.*, is written, "Proporciones secundum Joannem Otteby, Magistrum in Musica, expliciunt feliciter, vicesimo sexto die Marcii, 1500. Script. per me, Dnm. Joannem Tucke, in Artibus Bacchalaurium, necnon hujus artis non inexpertum."

Excerpts relative to musical proportions by colors. (See *Lansdowne Mss.* 763. fol. 87 *b.*); also excerpts from Guido's Micrologus, etc. fol. 97 *b.*

At the end is written, "La fine qd. Dns. Joannes Tucke, socius quondam perpetuus Novi Collegii Beate Marie Wyntonie in Oxonio, ac in Artibus Baccalaureus." It would therefore appear that Tucke was only the transcriber of the volume.

Small Quarto. [*Add. Mss.* 10,336.]

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214.

"Elizabeth Rogers, her Virginall book," containing the following pieces of vocal and instrumental music.

S[r]. Tho. Fairfax Marche . fol. 2
Almaygne . . . . . *ib.*
Nann's Maske . . . . . 2 *b.*
The fairest nimphes, etc. . . 3
The Scots Marche . . . . 3 *b.*
Prince Rupert's Martch . . . 4
One of the Symphonies . . . 4 *b.*
Id. 5
Selebrand . . . . . 5 *b.*
When the king enjoyes his owne againe . . . . . *ib.*
Almaygne 6
A Trumpett Tune . . . . 6 *b.*
Essex last good night . . . 7
Almaygne, per Tho. Strengthfeild . . . . . *ib.*
The Corrant to the last . . . 7 *b.*
Rupert's Retraite . . . . . *ib.*
Almaygne, per Tho. Strengthfeild 8
Corrant to the former . . . 8 *b.*
The Nightingale 9
Corrant and Selebrand. (Beare.) 9 *b.*
Corrant. (*id.*) 10
Almayne . . . . . *ib.*
Three Corrants. (Beare.) . . 10 *b.*
The Battaile—begins with "the souldiars' summons," and ends with "the buriing of the dead" . . . . . 11 *b.*
The souldiers' delight . . . 18 *b.*
Corrant and Selebrand . . . 19
A Maske . . . . . 19 *b.*
Corrant and Selebrand . . . 20
Ly still, my deare (with the words) . . . . . 20 *b.*
The Chesnut 21
Cloris sight, and songe (with the words) . . . . . 21 *b.*
Now the springe is come (with the words) . . . . . 22 *b.*
Oh, Jesu meeke (with the words) 23
Corrant . . . . . 23 *b.*
Id. 24
Maske . . . . . 24 *b.*
Corrant 25
Almaygne . . . . . 25 *b.*
Ayre, by [Thomas ?] Lupus . 26
Could thine incomparable eye (with the words) . . . . 26 *b.*
Almaygne. (Mr. Johnson.) . 27 *b.*
Mock Nightingale 29
What if the king should come. f. 29 *b.*
The king's complaint . . . 30
Almaygne and Corrant . . . 30 *b.*
Selebrand 31
My delyght . . . . . 31 *b.*
Hornpipe . . . . . 37 *b.*
Almaygne . . . . . 39 *b.*
Corrant, per Tho. Strengthfeild 40
Selebrand . . . . . *ib.*
I wish noe more thou shouldst love me (with the words) . 41 *b.*
Selebrand. (T. S[trengthfeild ?]) 42
Love is strange . . . . . 42 *b.*
Almayne. (Mercure.) . . . 43
Glorye of the North . . . 43 *b.*
Almaine (Mercure) . . . 44
Two Corrants . . . . . 44 *b.*
Phill. Porter's Lamentation . 45
Reversing the volume, are the following:
Lord, as the hart. Ps. 42 . 59 *b.*
Must your faire inflaming eye 59
Since 'tis my fate . . . . 58 *b.*
Tablature for the tuning of the viole by notes and letters . *ib.*
No flattring pellow. (Mr. Wilson.) 58
Baloo, my boy 57
I'le wish no more thou shouldst love 56
Deerest love, I doo not goe . 55 *b.*
No, noe, I tell thee no. (John Wilson.) 55
O that mine eyes could melt. (Tho. Brewer.) 54
Yes, I could love. (*id.*) . . 53
Lett God, the God of battaile, rize 52
When man for sinne. Ps. 39. 50 *b.*
I preethee, sweete, to me be kind. (Henry Lawes.) . 50
Fyer, loe, here I burne . . . 49
Come, you pritty false ey'd wanton 48
All you forsaken loveres, come 47
Thinke not, deare love . . . 46 *b.*
Almaygne 41
Almaine and Corant . . . 40 *b.*
Carron, O Carron. (Mr. Balles.) With the words 37

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The faithfull brothers . .	fol. 34 *b.*	The Spaynard	fol. 33
A Corant	*ib.*	An Irish toy	32 *b.*
A Selabrand	34	Allmayne	*ib.*
The Finnex	*ib.*	A Scotts tune	32

Folio. Written about A.D. 1656. [*Add. Mss.* 10,337.]

215.

A volume, apparently in the composer's handwriting, the contents of which are as follows:—

Six Fantasies of three parts, in score, for the viols and the virginall . fol. 4
Fantasia of two parts for the violin, in score, with organ accompaniment 12 *b.*
Le parole soavi. Three voices . . . . . 14 *b.*
O vaghe, o care stelle. Three voices 15
Donna crudel. Three voices . . . . . 15 *b.*
Quando io miro le rose. Three voices 16
From these words is translated Wilbye's Madrigal, "Lady, when I behold."
All'ombra degl'allori. Three voices . . . . . 16 *b.*
Si miro il tuo bel viso. Three voices 17
Occhi, stelle mortali. Three voices . . . . . 17 *b.*
Crudel tu per fugire. Three voices 18
Donna, s'io miro. Three voices . . . . . 18 *b.*
Felice pastorelle. Three voices . . . . . 19 *b.*
Provate la mia fiamma. Three voices . . . . . 20 *b.*
Che nove arti. Three voices 22
Music, thou queen of soules. Three voices. (Words by Thos. Randolph.) 24 *b.*
Coy Cælia. Three voices . . . . . 26 *b.*
Say, daunce, how shall we goe. Three voices. (From "the Masque of Vices.") . . . . . 28 *b.*
Why sigh you, swayne. Two voices. (Dialogue, Nymph and Shepherd.) 30 *b.*
Lovely sheaphard. Two voices (Dialogue, Phœbe and Endymion.) . 31 *b.*

"Songs made for some Comedyes, a 4. voc."; words said to be by Sir R. Hatton, 1631, [one of the Judges of the Com. Pleas.]

You that have been this evening's light 33
Fond maydes, take warninge . . . . . 34 *b.*
Cupid blushes to behold . . . . . 36 *b.*
Hymen hath together tyed . . . . . 39 *b.*
Drowsy Phœbus, com away. (Dialogue for three voices, Venus, Thetis, and Phœbus, with Chorus.) 43
Have pitty, greefe . . . . . 45 *b.*
Cupid, if a God thou art . . . . . 46 *b.*
To the ladyes joy . . . . . 47 *b.*
But why do the wing'd minutes fly . . . . . 48 *b.*
Have you a desyre to see . . . . . 49 *b.*

"The Dialogue Drowsy Phebus and the rest to this place, were made to and sung in Dr. Hausted's unfortunate Comedy, at Cambridge, before the King and Queene, called The Rivall Freinds." [19 March, 1631.]

Felice Pastorella, a Madrigal for solo voice, with chorus and instrumental accompaniments . . . . . 51 *b.*
O tu, unus Deus. Three voices, unfinished . . . . . 57 *b.*
O quam suave. One voice 60

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Spetiosus forma. One voice . . . . . fol. 61 *b.*
Prayse the Lord, O my soul. One voice . . . . . 62 *b.*
Quid mihi est in cœlo. Three voices. (Dated October, 1661.) . . . 64 *b.*
See, see, the word is incarnate. Three voices. (Composed March and April, 1662, in three parts.) . . . . . 67 *b.*
Timor et tremor. Two voices . . . . . 73 *b.*
Audivi vocem. Two voices . . . . . 74 *b.*
Si diligitis me. Two voices . . . . . 75 *b.*
Sive vigilem. Two voices . . . . . 76 *b.*
Erit gloria Domini. Two voices . . . . . 77 *b.*
Domine Deus. Two voices . . . . . 78 *b.*
Et ingrediar. Two voices . . . . . 79 *b.*
Heu me misera. Two voices . . . . . 80 *b.*
O quam dulcis. Two voices 83
O panis angelorum. Two voices . . . . . 84 *b.*
O nomen Jesu. Two voices . . . . . 85 *b.*
O pretiosum. Two voices . . . . . 86 *b.*
Jesu, rex admirabilis. Two voices . . . . . 87 *b.*
With notes that are both loud and sweet. Two voices. (For the Ascension of our Saviour, composed by Mr. Pett.) 89
Audite gentes. Three voices . . . . . 91 *b.*
Gloria tua manet. Three voices. (Dated 1658.) 94
Gloria Patri. Three voices . . . . . 96 *b.*
Florete, flores. Three voices 97
O piissime Domine. Three voices . . . . . 99 *b.*
Salve cœlestis. Three voices . . . . . 101 *b.*
Glory to God. Three voices. (Composed at Mr. Peter Gunning's motion, May, 1652.) . . . . . 104 *b.*
Unto thee, O Lord. Three voices . . . . . 106 *b.*
Heare my prayer. Three voices . . . . . 108 *b.*
Singe unto the Lord. Three voices 110
Prayse the Lord, O my soule. Three voices . . . . . 111 *b.*
Brightest sunne. Three voices. (For the Epiphany) 113
Exurge, quare obdormis. Three voices . . . . . 114 *b.*
O quam gloriosum. Three voices 116
Lapidabant Stephanum. Three voices . . . . . 117 *b.*
Et recordatus est Petrus. Three voices 119
Beatus author seculi. Three voices 120
Jesu, mi dulcissime. Three voices . . . . . 121 *b.*
Verè languores nostros. Three voices . . . . . 123 *b.*
Nescio quid amore majus. Three voices . . . . . 124 *b.*
Utinam concessa mihi. Three voices . . . . . 125 *b.*
Nil canitur suavius. Three voices . . . . . 126 *b.*
Ecce dilectus meus. Three voices . . . . . 127 *b.*
Prior Christus dilexit nos. Three voices . . . . . 128 *b.*
Domine Jesu, dilexisti me. Three voices . . . . . 129 *b.*
Christo Jesu debes omnem vitam. Three voices 131
Hosanna filio David. Three voices 132
Hei mihi, Domine. Three voices . . . . . 133 *b.*
Visâ urbe, flevit super ea. Three voices . . . . . fol. 134 *b.*
Invocavi nomen tuum. Three voices . . . . . 135 *b.*
Jerusalem, Jerusalem. Three voices 138
Domine, Dominus noster. Three voices 139
Caro mia vere est cibus. Three voices 141
Paratum cor meum. Three voices. (Dated Nov. 1657) . . . . . 142 *b.*
Quando natus es. Three voices. (Dated Dec. 1657) . . . . . 145 *b.*
O Deus meus. Three voices 148
O quam jucundum. Three voices. (Dated Aug. 1658) . . . . . 150 *b.*
What prayse can reach. Four voices . . . . . 153 *b.*

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In the midst of life. Four voices. ("Made in the tyme of my sicknes, Oct. 1657.") . . . . . fol. 160 *b.*
O Domine Deus. Four voices . . . . . 165 *b.*
Turne thou us, O good Lord. Four voices. (Dated 1655.) 172
Turne thee againe. Four voices 177
Quid comisisti, Jesu. Four voices 181
Ego sum panis. Four voices 183
Jubilate Deo. Four voices 187
Amor Jesu, dulcis amor. Four voices . . . . . 190 *b.*
O bone Jesu. Four voices 193
Audite, cœli, audite. Four voices . . . . . 196 *b.*
Jesu dulcedo cordium. Four voices . . . . . 199 *b.*
Te Deum laudamus. Four voices. (Dated 1649.) 204
Gloria Patri. Four voices . . . . . 215 *b.*
O quam jucundum. Four voices. (Dated 1651.) 217
Gloria Patri, qui creavit nos. Four voices. (Dated 1651.) . . . . 221 *b.*
Glory be to God on high. Four voices . . . . . 223 *b.*
Sanctus and Gloria. Four voices 225
Gloria in excelsis. Five voices 226
Bone Jesu, verbum Patris. Five voices . . . . . 230 *b.*
Harke, sheaphard swaynes. Five voices. (For the Nativity.) . . . 234 *b.*
Bussie tyme. Five voices. (For the B. Innocents day.) 239
Brightest of dayes. Five voices. (For the Epiphany.) . . . . . 242 *b.*
Whisper it easily. Five voices. (On the Passion of our B. Saviour.) 246 *b.*
Ryse, hart, thy Lord. Five voices. (For the Resurrection.) . . . 250 *b.*
Looke upp, all eyes. Five voices. (For the Ascension.) . . . . . 255 *b.*
The Lord in thy adversity. Five voices . . . . . 259 *b.*
Hosanna filio David. Six voices . . . . . 266 *b.*
A musick strange. Five voices. (For Whitsunday. Dated 1669.) . 270 *b.*

Folio. Written between 1631 and 1669. [*Add. Mss.* 10,338.]

216.

A volume, containing

Dance tunes, Nos. 1 to 26. Treble and Bass parts only. It is not stated whether originally written for a greater number of instruments.

No.
1. The two merry Lasses. fol. 2
2. The merry young Man . 2 *b.*
3. The merry Batchelor . . *ib.*
4. The humming Batchelor . 3
5. The merry Clerke . . . 3 *b.*
6. The merry old Woman . *ib.*
7. The merry old Man . . 4
8. The Battel of Harloe . . 4 *b.*
9. The Bee . . . . . *ib.*
10. Robart's Almaine . . . 5
11. The Silver Swanne . . . *ib.*
(Taken from O. Gibbons's Madrigal of that name.)
12. Bateman's Allmaine . . 5 *b.*
13. Lake's Allmaine . . . *ib.*

No.
14. Gibbons, his Allmaine . fol. 6
15. Mainard's Allmaine . . *ib.*
16. Douland's Allmaine . . 6 *b.*
17. An Allmaine . . . . . *ib.*
18. *Id.* 7
19. Ca me, ca thee . . . . *ib.*
20. An Allmaine . . . . . 7 *b.*
21. Stephen Thomas, his Allmaine . . . . . *ib.*
22. An Allmaine 8
23. *Id.* . . . . . 8 *b.*
24. Bull's Toye . . . . . *ib.*
25. Stephen Thomas, his Allmaine 2 9
26. An Almaine . . . . . *ib.*

Masques and Dance Tunes. Treble and Bass only. Nos. 1 to 38.

No.
1. The Queene's first Masque. f. 10 *b.*

No.
2. The Queene's second Masque. f. 11 *b.*

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No.
3. The Queene's third Masque f. 12 *b.*
4. Broxboorn-berry Maske . 13
5. *Id.* . . . . . 13 *b.*
6. The Temple, first Anticke. *ib.*
7. The Temple, second Anticke 14 *b.*
8. A re-Masque 15
9. Adsonn's Maske . . . . 15 *b.*
10. The Prince's first Masque . 16
11. The Prince's second Masque 16 *b.*
12. The Prince's third Masque. *ib.*
13. The Haymakers' Masque . 17
14. The Ladyes' first Masque . 17 *b.*
15. The Ladyes' second Masque *ib.*
16. The Ladyes' third Masque. 18
17. Bateman's Masque . . . 18 *b.*
18. The Turkes' Dance . . . *ib.*
19. The Beares' Dance . . . 19
20. The Birds' Dance . . . 19 *b.*
21. A Masque at the Fryars . *ib.*
22. The first of the Lords' . . 20
23. The second of the Lords' . 20 *b.*
24. The third of the Lords' . 21
25. The first Witches' Dance . *ib.*
26. The second Witches' Dance 21 *b.*
27. The Babboons' Dance . . *ib.*
28. A Masque 22
29. Pearce, his Maske . . . 22 *b.*
30. Sir Jerome Poole's Masque *ib.*
31. Hampton Court Masque . 23
32. The Cadua . . . . . 23 *b.*
33. The Old Anticke Masque . *ib.*
34. A Masque 24
35. *Id.* . . . . . *ib.*
36. A Masque in Flowers . . 24 *b.*
37. Johnson's flatt Masque . . *ib.*
38. A Masque 25
39. The first of the Temple . 25 *b.*
40. The second of the Temple . *ib.*
41. The third of the Temple . 26
42. The first of the Lords' . . 26 *b.*
43. The second of the Lords' . *ib.*
44. The third of the Temple . *ib.*
45. A Masque 27
46. *Id.* . . . . . 27 *b.*
47. The Saylers' Masque . . *ib.*
48. Sir Francis Bacon's first Masque 28
49. Sir Francis Bacon's second Masque . . . . . 28 *b.*
50. Cuperaree [Coperario?], or Gray's Inn . . . . *ib.*
51. The Second 29
52. The Fooles' Masque . . . 29 *b.*
53. The Nymphes' Dance . . 30
54. The Lord Hayes, his Masque *ib.*
55. The Nobleman . . . . 30 *b.*
56. The Satyres' Masque . . 31
57. The Fairey Masque . . . 31 *b.*

No.
58. The Pages' Masque . . fol. 32
59. A Masque . . . . . 32 *b.*
60. The Gypsies' Masque . . *ib.*
61. Blacke Fryars' Masque . *ib.*
62. The Tempest . . . . . 33 *b.*
63. A Masque . . . . . *ib.*
64. Van Weely 34
65. A Masque . . . . . 34 *b.*
66. The Sheapheards' Masque *ib.*
67. Durance Masque . . . 35
68. The Lord Hayes, his first Masque . . . . . *ib.*
69. The second . . . . . *ib.*
70. The Maypole . . . . 35 *b.*
71. The Amazonians' Masque *ib.*
72. The Furies' Masque . . 36
73. The Cuckolds' Masque . 36 *b.*
74. The first of the Ladies' . *ib.*
75. The second 37
76. The third . . . . . *ib.*
77. The fourth . . . . . 37 *b.*
78. A Masque . . . . . *ib.*
79. Good Words for your Mony 38
80. The Second . . . . . 38 *b.*
81. The Bull Masque . . . *ib.*
82. The Lady Lucie's Masque 39
83. Mr. Adson's Masque . . 39 *b.*
84. *Id.* . . . . . *ib.*
85. The Divell's Dance . . 30
86. Mary Maudling Masque . 40 *b.*
87. The first of the Temple . *ib.*
88. The second of the Temple *ib.*
89. The third of the Temple . 41
90. The French Morris . . 41 *b.*
91. Gray's Inn Anticke Masque *ib.*
92. Essex Anticke Masque . 42
93. The first of my Lord of Essex . . . . . 42 *b.*
94. The second . . . . . *ib.*
95. The third . . . . . 42 *b.*
96. Flye, fowle soule . . . 43
97. A Masque . . . . . 43 *b.*
98. The Antick Masque at Court . . . . . *ib.*
99. Gray's Inne Masque . . 44
100. Yorke House Masque . . 44 *b.*
101. The Mountebanke Dance at Grayes Inne . . . *ib.*
102. The standing Masque . . 45
103. The Maypole Dance at Grayes Inne . . . . *ib.*
104. The Goates' Masque . . 45 *b.*
105. The first of the Prince's Masque . . . . . *ib.*
106. The second 46
107. The third . . . . . *ib.*
108. The King's Mistresse . . 46 *b.*
109. Wilson's Love . . . . *ib.*

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No.
110. Williams his Love . . fol. 47
111. Waters his Love . . . 47 *b.*
112. Broxboorn-berry Masque. *ib.*
113. The New Yeares Gift . . 48
114. Bateman's Masque . . . 48 *b.*
115. Squier's Masque . . . *ib.*
116. The first of the Temple . 49
117. The second 49
118. The third . . . . . 49 *b.*
119. The first of Sir J. Pagginton's . . . . . *ib.*
120. The second 50
121. The third . . . . . 50 *b.*
122. The first of the Temple Anticke . . . . . *ib.*
123. The second 51
124. The first of the Temple Masques . . . . . *ib.*

No.
125. The second . . . . fol. 51 *b.*
126. The third . . . . . *ib.*
127. The first of the Prince, his Masque . . . . . *ib.*
128. The second 52
129. The third . . . . . *ib.*
130. Lincolnes Inne Masque . 52 *b.*
131. The Prince, his Masque . *ib.*
132. The Apes' Dance at the Temple 53
133. Grayes Inne Masque . . 53 *b.*
134. *Id.* . . . . . *ib.*
135. The first of the Prince, his Masque 54
136. The second . . . . . *ib.*
137. } Anonymous . . . . 54 *b.*
138. }

Thirty-nine Fantasies, Airs, Corants, and Pavans, in two parts, Treble and Bass, by Matthew Locke. fol. 105.

" Matthew Locke, his little Consort of three parts, 1656." A printed copy of the Treble and Tenor parts only. fol. 130.

Oblong Quarto. Middle of the XVIIth cent. [*Add. Mss.* 10,444.]

217.

A volume, containing:

The " Royall Consort," by William Lawes. In three parts. Imperfect. fol. 1.

Airs, by William Lawes. Violin and bass. ff. 40 and 69 *b.*

Airs, by John Jenkins. Violin and bass. ff. 57 *b.* and 85 *b.*

Airs, Fancies, etc., by M. Locke. Violin and bass. ff. 62 *b.* and 89.

Airs, by J. Coperario. Two bass parts. ff. 95 *b.* and 117.

" Thus Cupid commences his rapes." Song. Anonymous. fol. 103 *b.*

" Depuis que j'ayme." Song. Anonymous. fol. 104 *b.*

" Le Ballet du Roy, 1671, de Psyche," by Baptiste [Lully]. Violin and bass. ff. 105 *b.* and 124 *b.*

" Le Ballet de 1670," by Baptiste [Lully]. Violin and bass. ff. 111 *b.* and 131 *b.*

The music of these ballets should consist of four parts.

Oblong Quarto. Latter part of the XVIIth cent. [*Add. Mss.* 10,445.]

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218.

A Register of Performances, with names of the singers, etc., at the Opera House in the Haymarket, by Francis Colman, British Consul at Leghorn, and father of George Colman, the dramatic writer; from 1712 to 1734. Small Quarto. [*Add. Mss.* 11,258.]

219.

"Judith," an Oratorio, in three acts. Full score. In the handwriting of the composer, Dr. Thomas Augustine Arne. 3 Vols. Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 11,515–11,517.]

220.

"Comus," a Masque. The poetry by John Milton, set to music by Dr. Thomas Augustine Arne. Full score.

At fol. 59 are introduced two printed songs, and a chorus, from "L'Allegro ed il Pensieroso" of Handel; and prefixed are five songs, set to music by Henry Lawes, as performed at Ludlow Castle, Oct. 1634.

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 11,518.]

The eleven following volumes, in the handwriting of Dr. Charles Burney, consist of Musical Extracts made by him, many of which are inserted as illustrations and specimens in his *History of Music*, 1776.

221.

Volume I. of Dr. Burney's Musical Extracts, containing:

Double Chant, sung at St. Paul's church, Oct. 20, 1780 . . . . fol. 2
Exempla (Discant.) quatuor vocum. (Froschius, 1535.) . . . . . 2 *b.*
Fuga ad minimam. (Jodocus Pratensis [Josquin des Pres], 1547, ex Glareano.) 4
Tablature of the Lute, from Thos. Mace's *Musical Monument*, p. 84 . 6 *b.*
Lessons from Morris's Welsh Musical Mss. . . . . 8 *b.*
Lord, who shall dwell in thy tabernacle. (Anthem for five voices, by Robert White, 1581.) . . . . . 9 *b.*
"Non nobis Domine." (Canon for three voices, ascribed to Wm. Byrd.) . . . . . 12 *b.*
"Hey down, down, sing ye now after me." A Round of four voices to the plain song 14

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"L'Homme Armé," a Mass for five voices, by Giov. Pier Luigi da Palestrina . . . . . fol. 14 *b.*
Fragment of a Mass for four voices, by Anton. Fevin or Feum, printed 1515 22
Extracts from a Mass, "Pater Patris," by Josquin des Pres . . . . 22 *b.*
Kyrie from a Mass, "La, sol, fa." (*id.*) . . . . . 27 *b.*
Extracts from a Mass, "Gaudeamus." (*id.*) 29
Extracts from a Mass, "Per fortuna." (*id.*) 31

Reversing the Volume, are the following:

Extemporaneous bass, by Dr. William Crotch when four years old . . 41 *b.*
Example of Canto figurato, by Giov. Bonadies. 1473 . . . . . *ib.*
Canon à 5, in the unison, by Claude Le Jeune. 1598 40
Canon à 5, in the unison, by Zacconi 39
Examples of Harmony, by Pietro Aaron. 1545 . . . . . 38 *b.*
Canon, three in one, by Angelo Berardi. 1689 . . . . . 37 *b.*
Counterpoint, from Calvisius. 1592 . . . . . *ib.*
Double counterpoint, from Cerone. 1613 37
Canon in three parts, by Guiseppo Bernabei. 1698 . . . . . *ib.*
Examples of Syncope, from Calvisius. 1592 36
Harmony, in four parts, from Butler's *Principles of Music*, printed 1636. *ib.*

Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,581.]

222.

Volume II. of Dr. Burney's Musical Extracts, containing:

Mass for four voices, "L'Homme Armé," super voces musicales, by Josquin des Pres. Printed at Fossombrone, 1516 . . . . . fol. 2 *b.*
Extracts from the following Masses, by Josquin des Pres—"La, sol, fa, re"; "Gaudeamus"; "Per fortuna desperata"; "Faysans regrets"; "Ad Fugam"; "Didadi"; "De beata Virgine"; "Sine nomine" 12
"Diligebat autem eum," Motett for five voices, by Certon, being No. 35 in the 1st Book of Motetts by Cipriano de Rore, "cum quibusdam aliis," printed at Venice, 1544 . . . . . 31 *b.*
Extracts from the following Masses, by Pierre de la Rue—"Beatæ Virginis," "Puer natus," "Sexti ut fa," "Nunqua fue," printed at Venice, 1503 . . . . . 32 *b.*
Extracts from à Mass, "Sancta Trinitas," by Anton. Fevin or Feum . 41 *b.*
Extracts from a Mass, "Sine nomine," by Joannes Mouton . . . 45
"Usque quo, Domine," Motett for five voices, by Alphonso Ferabosco. Printed at Venice, 1544 47
Extracts from a Mass, "Si dedero," by Jacob Obrecht. 1508 . . . 47 *b.*
Extracts from a Mass, "Di franza," by Philip Basiron. 1508 . . . 52
An entire Mass, "De Dringis," by Anton. Brumel. 1508 . . . . 53 *b.*
Fragment of a Mass, "N'as tu pas," by Gaspar. 1508 . . . . . 58 *b.*
"Non nobis, Domine," Motett for four voices, by Joannes Mouton, being No. 22 in the 2d Book of the "Motetti della Corona," printed 1510 . . . . . 59 *b.*
"Quis dabit oculis," Motett for four voices, by the same, being No. 8 in the 3d Book of the "Motetti della Corona." 1514 61
"Huc me sydereo descendere jussit Olympo," Motett for six voices, by Josquin des Pres, being No. 1 in the 3d Book of the "Motetti della Corona." 1514 . . . . . 62 *b.*

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" S'infinita bellezza," Madrigal for five voices, by Jacques Arcadelt. Printed 1544 . . . . . fol. 65
" Stabat Mater dolorosa," for five voices, by Josquin des Pres . . . 66 *b.*
" Miserere mei," for five voices. (*id.*) 69
" Alma redemptoris mater," for four voices. (*id.*) 73
" Verbum bonum," for six voices, by Adrian Willaert . . . . . 74 *b.*
" Quam pulchra es," for four voices, by Joannes Mouton. " Motetti della Corona," 3d Book 77
" Domine ne in furore tuo," for four voices, by Josquin des Pres. " Motetti della Corona," 3d Book . . . . . 78 *b.*
" N'esse pas ung grant deplaisir." Chanson à 5. (Josquin des Pres. 1544.) 81
" Par faulte d'argent." Chanson à 5. (Jo. Gallus [Jean Le Cocq ?] 1544.) . . . . . 81 *b.*
" Reconfortez le petit cueur." Chanson à 5. (Corn. Canis. 1544.) . 82
" Gens qui parlez mal." Chanson à 5. (*id.* 1544.) . . . . . 82 *b.*
" Ta bonne grace." Chanson à 5. (*id.* 1544.) 83
" Tous mes amis." Chanson à 5. (*id.* 1544.) . . . . . 83 *b.*
" Tout à rebours." Chanson à 5. (Jean le Cocq. 1545.) 84
" Congie je prens." Chanson à 5. (Jo. Courtois. 1545.) . . . . 84 *b.*
" En non saichant." Chanson à 5. (Josquin des Pres. 1545.) . . 85
" Musæ Jovis ter maximi," (Monodia in Josquinum a Prato.) Four voices. (Benedictus. 1545.) . . . . . 85 *b.*
" Le temps qui court." Chanson à 4. (Joan. Richafort. 1545.) . . 87 *b.*
" Rejouissons nous." Chanson à 4. (Cipriano de Rore. 1545.) . . 88
" Si mon travail." Chanson à 5. (Pierre Manchicourt. 1545.) . . 88 *b.*
" O mors inevitabilis." Monodia vii. vocum, in Josquinum a Prato Musicorum principem. (Jeron. Vinders.) . . . . . 89 *b.*
" Musæ Jovis ter maximi." Monodia 6 vocum, in Josquinum a Prato Musicorum principem. (Nicolas Gombert.) . . . . . 90 *b.*
" Ave verum corpus." Two voices. (Josquin des Pres.) 93
" Tota pulchra es." Four voices. (Henry Isaac.) 94
" Χριστε ελεησον." Four voices. (Pierre de la Rue.) 95

Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,582.]

223.

Volume III. of Dr. Burney's Musical Extracts, containing:

" Ha, my herte." . . . fol. 1 *b.*
" What causyth me." (W. Newark.) . . . . . 2 *b.*
" So far I trow." (*id.*) . . 3 *b.*
" My wofull harte." (Sheryngham.) . . . . . 4 *b.*
" That was my woo." (R. Fayrfax.) . . . . . fol. 6 *b.*
" Benedicite." . . . . . 6 *b.*
" Alas, it is I." (Turges.) . 7 *b.*
" Youre counturfetyng." (W. Newark.) 9
" Madame, defrayne." . . . 10 *b.*
" O rote of trouth." (Tutor.) 12 *b.*

The above ten Songs, for two and three voices, are scored from the Fayrfax Manuscript. See *Add. Ms.* 5465.

" Præter rerum seriem." Motett for seven voices. " Dalla musica nova di Adriano [Willaert] " . . . . . 14 *b.*
" Inviolata, integra, et casta es." Motett for seven voices. By the same. 20 *b.*
" Ogni loco mi porgi doglia." Madrigal for five voices, by Gianetto da Palestrina. " Dal primo libro de le Muse." Venice, 1559 . . . 27 *b.*
" Sound out, my voice." Madrigal for five voices, by Gianetto da Palestrina. An English adaptation from the original, intitled " Vestiva i colli," and published by Nich. Yonge, in the *Musica Transalpina*, Book 1. 1588 . . . . . 29 *b.*

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"Formoso vermi." Epithalamium for five voices. Jachet Berchem. "Ex lib. 1^mo Cipriani [de Rore], cum quibusdam aliis motetorum." 1544 . . . . . fol. 31

"Invidioso amor." Madrigal for five voices. Aless°. Striggio. "Dal 2^do libro de le Muse, composto da diversi Musici." 1559 . . . . 33 *b.*

"Sans lever le pied." Chanson à 5. (J. Clemens non Papa.) . . . 35 *b.*

"Adieu celle que j'ay servi." Chanson à 5. (Gerardus [Dyricke ?]) . 36 *b.*
See the same words, *App. to Royal Mss.* 23–25, but the music is different.

"La belle Marguerite." Chanson à 5. (J. Clemens non Papa.) . . 37 *b.*

"Susanne un jour." Chanson à 5. (Orlando di Lasso.) . . . . . 38 *b.*

Oblong Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,583.]

224.

Volume IV. of Dr. Burney's Musical Extracts, containing:

"Queste non son più lagrime." Chanson à 4.	Orlando di Lasso.	fol. 2 *b.*	Printed 1555
"Sto core mio." Chanson à 4. . .	*id.*	3 . . .	——
"Tu traditora." Chanson à 4. . .	*id.*	3 *b.* . . .	——
"En espoir vis." Chanson à 4. . .	*id.*	4 . . .	——
"Alma nimis." Chanson à 4. . .	*id.*	4 *b.* . . .	——
"Calami sonum ferentes." Chanson à 4.	Cipriano di Rore . .	5 *b.*	
"Madonne, l'arte nostra." Canzona à 4	Perissone Cambio . .	7 . . .	1551
"Vi voglio dire, donne." Canzona à 4	. . *id.*	7 *b.* . . .	——
"Chi la gagliarda." Canzona à 4.	Baldassara Donato. .	8 . . .	1558
"Te parlo, tu me ridi." Canzona à 4	. . *id.*	8 *b.* . . .	——
"Da pacem, Domine." Motett, 4 voices	Adrian Willaert . .	9 . . .	1553
"Veni creator." Canon, 3 voices.	Giuseppe Zarlino . .	9 *b.* . . .	1573
"Deposuit potentes." From a Magnificat	G. P. A. da Palestrina.	10	
"Domine, quid multiplicati sunt." Motett, 4 voices . . .	Claude Goudimel . .	10 *b.* . . .	1554
"Ave, Maria." Motett, 3 voices.	Claude le Jeune, or Claude Goudimel.	13 . . .	1549
"Cessez, mes yeux." Chanson à 4	Thomas Crequillon .	13 *b.* . . .	1558
"Cessez, mes yeux." (Réponse.) Chanson à 4	Jean Louys	14 . . .	——
"Donnes secours." Chanson à 4.	Petit Jean de Latre .	15 *b.* . . .	——
"Vivons joyeusement." Chanson à 4	Morel	16 *b.* . . .	——
"Fille qui prend." Chanson à 4.	John Crespel . . .	17 *b.* . . .	——
"Misericorde." Chanson à 4 .	Clemens non Papa .	18 *b.* . . .	——
"Puisque voulez." Chanson à 4.	. . *id.*	19 *b.* . . .	——
"Avant mes jours." Chanson à 4.	Claude le Jeune . .	20 *b.* . . .	1559
"Si par fortune." Chanson à 4.	Geraert Hobrecht . .	21 *b.* . . .	——
"Toutes les nuyctz." Chanson à 4	Josquin Baston . .	23 *b.* . . .	——

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"Bon jour, ma mie." Chanson à 4	Claude le Jeune	fol. 24 *b.*	Printed	1559
"Le feu qui m'ard." Chanson à 4.	*id.*	25 *b.*		——
"Puis qu'il convient." Chanson à 4	Petrus Heylanus	26 *b.*		——
"Par trop aymer." Chanson à 4.	Phil. Manchicourt.	27 *b.*		——
"Sans liberte." Chanson à 4	Jan. Gerard	28 *b.*		——
A Canon without words. 3 voices.	Joh. Okenheim.	29 *b.*		
"Domine Deus." Motett, 3 voices.	Crist. Morales	30		1549
"Heu mihi, Domine." Motett, 4 voices	Jac. Clemens non Papa.	30 *b.*		1553
"O lux et decus." Motett, 4 voices.	*id.*	32 *b.*		——
"Adjuro vos." Motett, 4 voices.	*id.*	34		——
"Pater noster." Motett, 4 voices.	Philippe de Wildre	35 *b.*		——
"Congratulamini mihi." Motett, 4 voices	Claude le Jeune, or Claude Goudimel.	36 *b.*		1539
"Puer natus est." Motett, 3 voices	Crist. Morales	37 *b.*		1543
"Quam pulchra es." Motett, 3 voices	Const. Festa	38 *b.*		——
"Sancta Maria." Motett, 3 voices.	*id.*	39 *b.*		——
"O lux beatissima." Motett, 6 voices	Adrian Willaert	40 *b.*		1558
"I vidi in terra." Madrigal, 6 voices	*id.*	42 *b.*		1559
"Regi regis regum arcana cano." Canon, 3 voices	Henry Lawes	44 *b.*		1650
"Aspice, Domine." Motett, 6 voices	Adrian Willaert	45		1559
"Liet'e seren' in vista." Madrigal, 4 voices	Jacques Arcadelt	46 *b.*		1541
"Quando ritrovo." Madrigal, 4 voices	Const. Festa	47		——
"Cosi soave el fuoco." Madrigal, 4 voices	*id.*	47 *b.*		——

Oblong Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,584.]

225.

Volume V. of Dr. C. Burney's Musical Extracts, containing:

"Chi prend'amor à gioco." Madrigal, three voices, upon a ground Base, with accompaniments for two violins. (Tarquinio Merula.)	Printed	1635	f. 2
"Con nobil arte." Aria a voce sola. (*id.*)			4 *b.*
"Nominativo *hic*." Four voices. (*id.*)			5
"Nominativo *quis*." Four voices. (*id.*)			8 *b.*
"Rose beate." Madrigal, two voices. (Aless°. Grandi.)		1626	12
Fragments of Italian Melody in the seventeenth century, from the works of Pallavicino, Cifra, Merula, and Facho			12 *b.*
"Dormivo, e mi bacciasti." Madrigal, two voices. (Giov. Ferrari.)		1628	15
"Noel, noel." Four voices. (Eustache du Caurroy.)		1610	17
"Noel, noel." Four voices. (*id.*)		——	17 *b.*

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"Deliette, mignonette." Four voices. (Eustache du Caurroy.) . . . . . Printed 1610 f. 18 *b.*
Fantasie, à 4. (*id.*) . . . . . —— . 19
Fantasie, à 4, sur l'hymne "Le Seigneur des qu'on nous offense." (*id.*) . . . . . —— . 20
Fantasie, à 3, sur l'air "Une jeune fillette." (*id.*) . . . . —— . 20 *b.*
"L'eure est venue." Song for three voices. Scored from the manuscript part-books, *Bibl. Reg.* 20. A. xvi. 15th century . . . 23 *b.*
"A l'eure que premier vous vis." Song for three voices. From the same . . . . . 24 *b.*
Air du prevôt des Marchands 26
"Mes pensées." Song for three voices. (Josquin des Pres.) . . . . 26 *b.*
"Deus in adjutorium meum." Motett, four voices. (Ludov. Senfl.) . . . . . 1530 . 27 *b.*
"Misericordias, Domine." Motett, four voices. From the 4th Book of "Motetti della Corona." (Josquin des Pres.) . . 1519 . 29
"Inviolata, integra et casta." Motett, five voices. From the same. (*id.*) . . . . . —— . 30 *b.*
"The farther I go." Song, two voices. From the Fayrfax Manuscript. See *Add. Ms.* No. 5465. (W. Newark.) . . . . . 33 *b.*
Fragments of Counterpoint, from Franchinus Gaforius 35
Examples of the use of Discords 36
Fragments of Counterpoint, from the works of Okenheim, Franchinus Gaforius, Josquin des Pres, Pierre de la Rue, Ant°. Brumel, Joh. Mouton, and Henry Isaac 37
"Tulerunt Dominum." Motett. Four voices. (Henry Isaac.) . . . 40 *b.*
"Conceptio Mariæ." Motett. Four voices. (*id.*) . . . . . 41 *b.*
"O souverain Pasteur." (Grace before meat.) Four voices. (Tylman Susato.) . . . . . 1549 . 42
"Pere eternel." (Grace after meat.) Four voices. (*id.*) . . —— . 42 *b.*
Monados in Œolio primum examplum. (Jac. Hobrecht.) . . . . . 43 *b.*
"Agnus Dei," from the Mass "Hercules." Three voices. (Josquin des Pres.) 44
"Salve sancta parens." Motett. Six voices. (Adrian Willaert.) . . . 44 *b.*

Oblong Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,585.]

226.

Volume VI. of Dr. C. Burney's Musical Extracts, containing:

"O sacrum convivium." Motett. Five voices. (Thomas Tallis) . fol. 3 *b.*
(Afterwards adapted to the English words, "I call and cry.")
"Dum transisset sabbatum." Motett. Five voices. (John Taverner.) 5 *b.*
"Sabbatum Maria Magdalene." Motett. Five voices. (Robert Johnson.) 7
"In nomine," without words. Motett. Five voices. (Robert Parsons.) 8 *b.*
"Te, Fili," without words. Motett. Five voices. (*id.*) . . . . . 9 *b.*
"Ave, Maria." Motett. Five voices. (*id.*) . . . . . 10 *b.*
"Esurientes implevit." Motett. Five voices. (John Shephard.) . . 11 *b.*
"Enforced by love and feare." Madrigal. Five voices. (Robert Parsons.) 12 *b.*
"Ascendo," without words. Motett. Five voices. (Dr. Christopher Tye.) . . . . . 13 *b.*
"If that a sinner's sighes." Motett. Five voices. (John Milton.) . 15 *b.*
(From Sir W. Leighton's *Teares and Lamentacions of a Sorrowful Soule*, 1614.)
"O Lord, behold my miseries, (from the same.) Motett. Five voices. (*id.*) . . . . . 16 *b.*

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Extracts from "Per arma justitiæ." Mass. Five voices. (John Marbeck.) . . . . . fol. 17 *b.*
Extracts from "Albanus." Mass. Five voices. (Dr. Rob. Fayrfax.) 20 *b.*
"Gloria." From a Mass. Three voices. (*id.*) . . . . . 25 *b.*
Extracts from "O Michael." Mass. Three and four voices. (John Taverner.) . . . . . *ib.*
"From depth of sinne." Motett. Three voices. (Will. Byrd.) . . 27 *b.*
(From *Songs of sundrie Natures*, 1589.)
"Rejoyce with hart," (from the same.) Motett. Four voices. (*id.*) . 28 *b.*
"In nomine," without words. Motett. Five voices. (Dr. John Bull.) 29 *b.*
"Precamur, sancte Domine." Motett. Five voices. (Robert White.) 31
"In nomine." Motett. Five voices. (*id.*) . . . . . 32 *b.*
"With wreathes of rose." Madrigal. Five voices. (W. Cobbold.) . 34
(From the *Triumphs of Oriana*, 1601.)
"O, had I wings." Motett. Five voices. (John Milton.) . . . . 34 *b.*
(From the *Teares and Lamentacions of a Sorrowful Soule*, 1614.)
"Deare, when to thee." Song. One voice. (Alfonso Ferabosco, Jun.) 37
"So, so, leave off." Song. One voice. (*id.*) . . . . . 37 *b.*
"Hence, stars." Madrigal. Five voices. (Michael Este.) 38
(From the *Triumphs of Oriana*, 1601.)
"All creatures now," (from the same.) Madrigal. Five voices. (John Bennet.) . . . . . 39 *b.*
A "Fancy," in five parts. From the L'Estrange collection. (John Ward) . . . . . 41 *b.*
"Where fancy fond." Madrigal. Five voices. (Will. Byrd.) . . . 43 *b.*
(From *Psalmes, Sonnets, and Songs of Sadness and Pietie*, 1588.)
Specimens of Dr. Blow's crudities 45
"Since the spring comes on." Pastoral ballad. (Dr. John Blow.) . . 47
(From the 4th book of the *Theatre of Musick*.)
Fragments of three Ballads from the *Amphion Anglicus*. (*id.*) . . . *ib.*

Oblong Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,586.]

227.

Volume VII. of Dr. Charles Burney's Musical Extracts, containing:

Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.) . . . . . fol. 2
"Euge, bone," a Mass, for six voices. (Christopher Tye.) . . . . . 7 *b.*
(Some parts which were wanting in the old copies, have been supplied by Dr. Burney.)
"O tu, qui dans oracula." A two part song, from the prologue to a work intitled "A new discourse of a stale subject, called the Metamorphosis of AJAX," written by Sir John Harrington, under the name of Misacmos, 1596 . . . . . 17 *b.*
In the "Nugæ Antiquæ," Sir John Harrington states that the tune was composed by his father, and that it used to be sung by K. Henry the Eighth, "in pleasaunte moode," and was called the *Black Sauntus*, or Monke's Hymne to Saunte Satane, made when King Henry had spoyld their singing. The music given by Dr. Burney agrees with the printed copy of the original work, but differs from that in the appendix to Sir J. Hawkins's *History of Music*, which is a Canon, in three parts.
The 100th Psalm, with parts by Dr. [John] Dowland, from Ravenscroft's *Psalms*, 2d Edition, 1633 18
The 134th Psalm, in four parts, by Claude le Jeune . . . . . *ib.*

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The 134th Psalm, in two parts, by Von Muller . . . . . fol. 18
The 100th Psalm, as harmonized by John Dowland, in his own notation. 18 *b.*
Four Tunes out of Thomas Morley's "First Book of Consort Lessons, made by divers exquisite authors, for six instruments," 2d Edition, 1611. Dr. Burney has only given the treble-viol, and flute parts of the original, the bass being added by himself.
The Quadro Pavin 19
The Galliard to the Quadro Pavin . . . . . 19 *b.*
"Goe from my window" . . . . . *ib.*
"O mistresse mine" 21
(See Queen Elizabeth's Virginal Book, No. 66, p. 125. *Note by Dr. Burney.*)
"Prayse the Lord, O my soul." Psalm. Three voices. (John Mundy, 1594) . . . . . 21 *b.*
"As I went a walking." Song. Three voices. (*id.*) 22
"In deep distresse." Song. Four voices. (*id.*) . . . . . 22 *b.*
"Fayre Orian in the morn." Madrigal. Six voices. (John Milton.) . 23 *b.*
(From the *Triumphs of Oriana*, 1601.)
"Our hasty life." Madrigal. Three voices. (Thos. Tomkins, 1640.) . 25 *b.*
"Deare pittie, how." Madrigal. Three voices. (John Wilbye, 1598.) 26 *b.*
"My flockes feed not." Madrigal. Three voices. (Thos. Weelkes, 1597.) 27 *b.*
(Words by Shakspere, from the *Passionate Pilgrim.*)
Selections from "Choice Psalmes, put into music for three voices, by Henry and William Lawes, 1648." . . . . . 30 *b.*
"I'le lie me down to sleep." Four voices. (J. Coperario.) . . . . 35 *b.*
(From the *Teares and Lamentaciones of a Sorrowful Soule*, printed by Sir W. Leighton, 1614.)
"Gloria Patri." Three voices. (Rich. Dering.) 36
An Index, in notation, to the four first volumes of Doctor Tudway's collection of English Church Music. (See *Harl. Ms.* 7337.) . . . 37 *b.*

Oblong Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,587.]

228.

Volume VIII. of Dr. Charles Burney's Musical Extracts, containing:

"Ricercari et Canzoni Francese, da Girolamo Frescobaldi, Organista di S. Pietro, in Roma. Lib. 1^mo^. 1615." These were amongst the first compositions printed in score . . . . . fol. 2 *b.*
"Charita di Signore." Madrigal. Four voices. (Cip°. di Rore.) . . 16 *b.*
"Mentre la prima." Madrigal. Four voices. (*id.*) 17
"Da fuoco cosi bel nasce." Canzon. Four voices. Sopra "Di Pace non trovo con 14 stanze." Printed in the second book of Cipriano di Rore's Madrigals, 1571. (Gian°. di Palestrina.) . . . . . 17 *b.*
"A qualunque animal." Canzon. Four voices. (Annibal of Padua.) (Stanzas 1 and 6.) . . . . . 24 *b.*
"Madonna, poi ch'uccider." Canzon. Four voices. (Claudio [Merulo] da Corregio.) 26
"Col seno pien di rose." Canzon. Four voices. (Giov. Contino.) . . 26 *b.*
"Chi desia di veder." Canzon. Four voices. (Perissone [Cambio]) . 27 *b.*
"Grave pene in amor." Canzon. Four voices. (Aless°. Striggio.) . 28 *b.*
"Amorose viole." Canzon. Four voices. (Costan°. Porta.) . . . 29
The First Book of Madrigals, for three voices, by Constantino Festa . 30
"Poi ch'io viddi." Madrigal. Three voices. (Jacomo Fogliano.) . . 40
"Madonna, io prend'ardire." Madrigal. Three voices. (*id.*) . . . 40 *b.*
"Io vorrei, Dio d'amore." Madrigal. Three voices. (*id.*) 41

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Ancient Chant, sung at Venice to the Benedictus . . . . . fol. 41
Madrigals, for five voices, by Carlo Gesualdo, Prince of Venosa:
Caro amoroso . . . fol. 42
Sento che nel partire . . . 44 *b.*
Dall'odorate spoglie . . . 45 *b.*
Madonna, io ben vorrei . . 46
Sparge la morte . . . . . 46 *b.*
Questa crudele e pia . . . 47 *b.*
Beltà poiche t'assenti . . . 48
Ahi, già mi discoloro . . . . 48 *b.*
Resta di darmi noia 49
Dolcissimo sospiro . . . . 49 *b.*
La morte mia. (Fragment.) . 50
Moro, lasso, al mio duolo . . 50 *b.*
Tu piangi, O Filli mea . . . 51 *b.*
The treble part of Entrées du Ballet 53
"La Battaile de Marignan, 1515," in four parts, by Clement Jannequin, the fifth added by Philip Verdelot. From the 10th Book of "Chansons à 4 parties." Anvers, 1545 56
"Douleur me bat." Madrigal. Six voices. (Adrian Willaert.) . . 61
"Je ne scay pas comment." Madrigal. Six voices. (Benedictus) . . 62 *b.*
"Douleur me bat." Madrigal. Five voices. (Josquin des Pres.) . . 63
"Dimostratione de tutti i Canoni sopra il canto fermo dalle Regole di Musica di Rocco Rodio, 1608 64
"I bei legami." Scherzo. Three voices. (Claudio Monteverde.) . . 66 *b.*
Sonatas, for two violins and bass, by Giovanni Legrenzi . . . . . 67 *b.*
"Se nel ben." Song. (See *Harl. Ms.* 1265.) (Aless°. Stradella.) . 70 *b.*
"Se't'ama Filli." Song. (See *Harl. Ms.* 1272.) (*id.*) 71
"L'amore e lo sdegno." (La ragion m'assicura.) Duett. (*id.*) . . . 71 *b.*
"Vanne invitto." Song, with violin accompaniment. (Aless°. Scarlatti.) . . . . . 73 *b.*
"Amo Christum." Canon, for two voices. (Dom. Romano Micheli.) . 74 *b.*
Canone del Metallo. Canon, for three voices. (*id.*) 75
Canon, for four voices. (Adriano Banchieri.) . . . . . 75 *b.*
Fragments of several Canons 76
"Let's have a toast." Round for twenty voices. (Charles Burney.) . 77 *b.*

Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,588.]

229.

Volume IX. of Dr. Charles Burney's Musical Extracts, containing:

An Index in Notation of the 5th and 6th volumes of Dr. Tudway's Church Music, in the *Harl. Mss.* 7341-2, with a general alphabetical Index of the composers' names . . . . . fol. 2
Chants or Chorales from the Studij di Palestrina, by G. M. Nanino, B. Nanino, F. Anerio, A. Cifra, R. Giovanelli, O. Benevoli, P. L. Palestrina, Rubino, Tomasso, G. Todi, Magiorana, Josquin des Pres, and Marcello Tortora . . . . . 19 *b.*
"Regole del contrappunto pratico di Nicola Sala." Printed at Naples, 1794. Book 1 and part of Book 2 25

Oblong Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,589.]

230.

Volume X. of Dr. Charles Burney's Musical Extracts, containing:

The remainder of Book 2. of the "Regole del contrappunto di Nicola Sala;" continued from the preceding volume.

Oblong Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,590.]

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231.

Volume XI. of Dr. Charles Burney's Musical Extracts, containing:

The 3d Book of the "Regole del contrappunto di Nicola Sala." . . . fol. 1
"Berenice, ove sei." Scena nel "Vologeso." Napoli, 1764. Full score. (A. Sacchini.) 23
"Povero cor." Scena di "Nitteti." Napoli, 1774. Full score. (*id.*) . 39
"Sei Canzoncine con Piano Forte o Arpa, per uso di Mi Lady Clarges, Musica di Giuseppe Millico. Napoli, 1793." 43
"Donzelle semplici." Aria, full score. [Gluck.] 58
"Se un cor annodi." Aria, with Chorus, in full score, from "Achille in Sciro," by Giuseppe Millico 63

Oblong Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,591.]

232.

A volume of Songs, Canons, Dialogues, Catches, and Rounds, composed about the middle of the seventeenth century.

"Come, my Daphne." A Dialogue between Strephon and Daphne . . . . . William Lawes . fol. 2
"Mistake mee not." Song . . . . . Thomas Brewer . . 3 *b.*
"If that I, for thy sweet sake." Song . . . John Hilton . . . 4
"England, once Europe's envy." Song . . . *id.* . . . 4 *b.*
"How ill doth hee deserve." Song . . . . . Henry Lawes . . 7
"What if I dye for love." Dialogue . . . . William Lawes . . 7 *b.*
"Come, Cloris, hye we." Duett . . . . . Henry Lawes . . 8 *b.*
"Hither wee come." Song . . . . . *id.* . . . 9
"Shepherd, in faith I cannot stay." A Dialogue between Phillis and Strephon . . . . Nich. Laneir . . . 9 *b.*
"Amarillis by a springe." Song. . . . . Henry Lawes . . 10 *b.*
"Swifte through the yeilding ayre. Song . . *id.* . . . 11 *b.*
"Sett to the sun a diall." Song . . . . . Simon Ives . . . 12 *b.*
"Charon, come hither." A Dialogue between Hobson and Charon. Imperfect . . . John Hilton . . . 13 *b.*
"With endles teares." Song . . . . . Robert Johnson . . 15
"Woods, rocks, and mountaynes." Song. . . *id.* . . . 15 *b.*
"Care-charminge sleep." From Beaumont and Fletcher's Tragedy of *Valentinian*, 1645. Song *id.* . . . 16 *b.*
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"Methinkes that I doe heere." Catch, three voices.	*id*.	*ib*.
"Will it please you, mistris." (The Pedler.) Catch, three voices	*id*.	84 *b*.
"O yes, o yes." (The Cryer.) Catch, three voices.	*id*.	*ib*.
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"Why should wee not all bee merry." Catch, three voices	*id*.	*ib*.
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Folio. Middle of the XVIIth cent. [*Add. Mss.* 11,608.]

233.

A Latin Gradual, with musical notes, probably written for the use of some church in Germany. It is imperfect at the end. Vellum. Folio. XIth cent. [*Add. Mss.* 11,669.]

234.

Twelve Letters from Dr. Crotch, Samuel Wesley, R. J. S. Stevens, etc., to Vincent Novello, relative to the works of Purcell, 1828–1830. Presented by V. Novello, 12th May, 1840. Quarto. [*Add. Mss.* 11,731.]

235.

Orders, Minutes, etc., of the "Academy of Vocal Musick," [generally called the "Academy of Ancient Music,"] from the 7th Jan. 172$\frac{5}{6}$, to the 26th May, 1731. Presented by Vincent Novello, 1 June, 1840. Folio. [*Add. Mss.* 11,732.]

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236.

Latin Hymns and Offices for the whole year. Imperfect at the beginning and end. Vellum. Quarto. XIIIth cent. [*Add. Mss.* 12,194.]

237.

The Music in "Macbeth," with the names of the Singers, viz., Lee, Spalding, Courco, Bowman, Mrs. Willis, and Mrs. Hodgson. Bowman or Boman came on the stage as a boy about the year 1673, and sang a man's part in Lee's Tragedy of "Theodosius" in 1680; but as the names of the females do not appear amongst the Dramatis Personæ till 1696, that year may be assumed as the probable date of the Manuscript. Lee, Bowman, Mrs. Willis, and Mrs. Hodgson sang together in the "Loves of Mars and Venus," composed by John Eccles and Godfrey Finger, 1697; Courco and Spalding sang Eccles's Duett, "Wine does Wonders," in "The Morose Reformer," about the same period, and all their names appear to many of the detached songs, engraved by Thomas Cross, in the latter part of the seventeenth and beginning of the eighteenth century.

There is extant another copy, corresponding in every respect with this Manuscript, [*see* "Shakspeare's Songs by William Linley," and also the preface to Vincent Novello's edition of Purcell's Works,] and bearing the name of John Eccles, who began to attain celebrity as a dramatic composer between the years 1690 and 1700. The music, although in some parts strikingly similar to that attributed by tradition to Matthew Locke, (of which it is believed no manuscript or printed copy exists, earlier than that published by Dr. Boyce towards the latter part of the eighteenth century,) is not sufficiently identical to warrant the charge of actual plagiarism.

With the exception of the two lines beginning "Hark, I'm call'd," which are by Shakspere, the words are from Sir W. D'Avenant's adaptation of the Tragedy published 1674, and are partly taken from Middleton's Tragi-Comedy of "The Witch." It may be remarked, that Eccles's music adheres more strictly to Sir W. D'Avenant's version than that attributed to Locke.

Folio. End of the XVIIth cent. [*Add. Mss.* 12,219.]

238.

A volume in the handwriting of John Immyns, the founder of the Madrigal Society, containing Madrigals and Motetts for

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two, three, four, five, and six voices, by the following composers: Josquin des Pres, Claude Le Jeune, Vaqueras, Thomas Morley, Orlando di Lasso, Antonio Brumel, William Byrd, Simone Molinaro, Thomas Weelkes, Andr. Pevernage, Noe Faignient, Marc-Antonio Pordenoni, Filippo di Monte, Marc-Antonio Ingegneri, Paolo Masnelli, Giovanni de Macque, Luca Marenzio, Benedetto Pallavicino, John Bennett, Orazio Vecchi, Chrisostom Rubiconi, Leon Leoni, Salomon Rossi, Girolamo Casati, Giov. Pier Luigi da Palestrina, Jacques de Wert, Giov. Bernardo Colombi, Claudio Monteverde, Marsilio Santini, Giovanni Croce, Gabriel Fattorini, Annibal of Padua, Pomponio Nenna, Stefano Rosetto, and Agostino Agazzari.

For two voices.

Domine, non secundum	Vaqueras	p. 63
Go ye, my canzonetts	T. Morley	104
I go before, my charmer	*id.*	106
Flora, wilt thou torment me	*id.*	110
Now in the break of morning	*id.*	116
Fire and lightning	*id.*	117
Pleni sunt cœli	O. di Lasso	118
Benedictus	A. Brumel	125
En registre sera mise	C. Le Jeune	127
Benedictus (two)	Jodocus Pratensis (Josquin des Pres)	177

For three voices.

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Vezzosi augelli	*id.*	229
I bei ligustri	T. Weelkes	123
Say, Phillis	*id.*	124
Sing ye to our Lord	W. Byrd	141
I have been young	*id.*	149
The eagle's force	*id.*	301
Qui est-ce qui conversera	C. Le Jeune	150
A toy, mon Dieu	*id.*	297
See, my dearest treasure	T. Morley	299

For four voices.

Non basta contentarmi	O. Vecchi	44
Let not the sluggish sleep	W. Byrd	134
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Per pianto	*id.*	191
Appariran per me	*id.*	212
Las, voulez vous	*id.*	303
Sleep, oh sleep	J. Bennett	153
Quem dicunt homines	L. Marenzio	157
Zeffiro torna	*id.*	213
Quando la voce	A. Pevernage	181
Con humil atto	*id.*	183
Ardo, donna	*id.*	203
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Questi ch'inditio fan	*id.*	207
Quando benigna stella	B. Pallavicino	199
Non puo, dolce	P. Masnelli	205
Non vegg', ohime	G. de Macque	217
April is in	T. Morley	221
Within an arbour	*id.*	223

For five voices.

Quella donna	J. de Wert	1
Por in una	*id.*	6
Bastava ben	*id.*	9
Ma del error	*id.*	13
S'allor che per pigliar	*id.*	16
Passa la nave mia	*id.*	21
Pioggia di lagrimar	*id.*	24
O sonno	*id.*	27
L'alba cui dolce	*id.*	45
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Indi per alto mar	*id.*	39
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Deggio dunque partire	*id.*	73
Io partirò	*id.*	75
Ma voi, caro	*id.*	78
Amor, io non potrei	*id.*	81
Lasso! ch'io ardo	*id.*	107
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For six voices.

Accend' i cor	J. de Wert	p. 161
Gratie ch' a poch'	S. Rosetto	285
Vagan per l'aria	A. Agazzari	289
Ma lass' io.	*id.*	293

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 12,532.]

239.

"Chorus, by Mr. Wolfgang Mozart, 1765."

This composition for four voices, to the words "God is our refuge," in the handwriting of Mozart when he was only seven-years of age, is attached to the printed copy of his "Sonates pour le Clavecin, dediées à Madame la Comtesse de Tessé, Œuvre 2. Paris," presented by his father to the British Museum, in July, 1765. Obl. fol. Preserved in the General Library of Printed Books.

OMISSIONS.

91*.

A volume containing Hymns and other pieces set to music, adapted to the service of the Greek Church:

A Treatise on the signs used in Psalmody, with the ascending and descending tones. Begin. ἀρχὴ · μίση · τέλος καὶ σύστημα. fol. 3.

Hymns called κεκραγάρια, or exclamatory (from Ps. 141.), together with the ἀναστάσιμοι, or verses to be sung on the Resurrection, etc., under the various tones. fol. 9.

The eleven ὠδαὶ, or Matutinal Hymns, composed by the Emperor Leo, and set to music by Johannes Glycæus. fol. 115 *b*.

See Fabricius, *Bibl. Græca*, vol. iii. p. 655. *edit.* Harles.

The Liturgy, or Mass of St. John Chrysostom. fol. 130 *b*.

Two Hymns ascribed to [Manuel] Chrysaphes. fol. 131 *b*.

The Liturgy of St. Basil (imperfect). fol. 133 *b*.

Small Quarto. XVth cent. [*Harl. Mss.* 5544.]

123*.

A Treatise on Indian Music, in Persian, written in the year of the Hegira, 1192. A.D. 1780. Octavo. [*Egerton Mss.* 793.]

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CORRECTIONS.

p. 3, *l.* 6. for *Ms. Sloane* read *Ms. Add.*
p. 7, *ll.* 24. 45. *p.* 22, *l.* 9. *p.* 62, *l.* 36. *for* e *read* è.
p. 15, *l.* 24. *for* vol. ii. *read* vol. i.
p. 17, *l.* 21. *for* Ste lo *read* Steso.
p. 19, *l.* 53. *p.* 21, *ll.* 57. 86. *for* è *read* e.
p. 20, *l.* 54. *for* tè (*as in the Ms.*) *read* te.
ib. *l.* 85. *for* come le canta. (P. F. Tosi.) *read* come le canta P. F. Tosi.
p. 23, *l.* 25. *for* Egionto *read* E gionto.
ib. *l.* 57. *for* sio *read* s'io.
ib. *l.* 70. *for* XIIth or XIIIth cent. *we should, probably, substitute* XIVth cent.
p. 27, *l.* 23. for *Sloane Ms.* read *Add. Ms.*
p. 46, *l.* 30. *for* plaudeus *read* plaudens.
p. 87, *l.* 7. *for* Phil. *read* Pierre.

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